

Re|searching for Home

Master thesis Ruby Schaap
May 2023 - TU Delft

Master Design for Interaction
Faculty of Industrial Design Engineering
University of Technology Delft
The Netherlands

Chair Prof. Matthijs van Dijk
Mentor Dr. Nazli Cila



Figure 1. Photograph from visual artist Joanna Piotrowska

Natuur is voor tevredenen of leegen.
En dan: wat is natuur nog in dit land?
Een stukje bosch ter grootte van een krant,
Een heuvel met wat villaatjes ertegen.
Geef mij de grauwe, stedelijke wegen,
De in kaden vastgeklonken waterkant,
De wolken, nooit zo schoon dan als ze, omrand
Door zolderramen, langs de lucht bewegen.
Alles is veel voor wie niet veel verwacht.
Het leven houdt zijn wonderen verborgen
Tot het ze, opeens, loont in hun hoogen staat.
Dit heb ik bij mijzelfen overdacht,
Verregend, op een miezerigen morgen,
Domweg gelukkig, in de Dapperstraat.

J.C. Bloem

Prologue

Dear reader,

Maybe you are about to read my thesis, maybe you just stumbled across this document, maybe you have it physically there with you, maybe it is appearing for you on a screen even maybe you are listening to some-one or -thing reading these words to you. Let's face it, some words I've written down won't say anything to you, but I really hope that others do resonate. The words before you are not all mine, some are of great philosophers, artists, scientists, people directly, others have indirectly found their way into this document, and indeed some are mine. I want to thank those people from whom I borrowed the words. Let me warn you it is going to take a while. First of all Nazli, thank you for your endless openness and wonder and for being your honest, tea drinking self. Second Matthijs, thank you for our great, and not so great conversations, for always putting my often unstructured thoughts into wonderful words, for allowing me to wonder, for putting your thoughts, ideas and the tea on the table. Leon for your private philosophy lectures and Thomas for being, although not very publicly, but undeniably Thomas. San thank you, for almost always picking up the phone, or calling back, for being as invested as you are and helping me realising my thoughts, Noor and Lena for doing this together, Xav, for your unintentional great ideas, Leon, for your time and thinking along, and Jan for unquestionably being there. To all the other people I encountered, thank you for sharing your knowledge.

All my life I have lived in houses, often multiple at the same time, an occasional tent during holiday. All these dwellings allowed me to enter the world and to retreat. These houses all have shaped and still shape my everyday life, which roads I take, the way my body works, as my feet walk the stairs, or my hands use just the right amount of power to close the door without the handle falling on the floor. But it is the environment surrounding these places that constructs my home. I am amazed by this environment, by its ever changing nature, yet always ensuring continuity, but also by its ability to exclude, to draw lines. The same lines I draw when describing my houses, because they are not yours. A border of a nation, like the border of a house, functions as a border of a possibility to create a home. And I wonder if that understanding of home is a lasting or desirable one. As the world or other people might force us to move or even when we stay put, we possibly are all searching for home. What we might be searching for is unique and individual, yet whatever it is, we all call it home.



■ Figure 2. Still from the film Hit The Road by Panah Panahi. The boy shouts from the car to the land ahead *HOW BEAUTIFUL!* in Farsi.

Abstract

We have an increasingly unsettled relationship with home (Lauzon, 2017) our environment is changing, affecting the places we live, technology allows us to move more and more into our homes, artificially creating the world outside (Urry, 2002), and essentially we are the most lonely we have ever been (DAZED & SPACE10,2022). This exclusivity of the home is contrasted by an emptying of public space, in short, we lack a proper balance between public and private life.

This is one of the sixteen directions, described in this thesis that defines a possible future of home, conditioning us in our understanding and experience of home. Through proposing 3 concepts, inviting people to think about how to balance between public and private and opening up possibilities for different interactions in public space, I attempt to restore the balance between public and private. The three concepts, Noise Collecting Culture, Namebag, and The Mirroring Public react to current behaviour and create possibilities for different behaviour, being more public and enjoying the possibilities public space has to offer.

The sixteen home conditions are an outcome of the exploration of the future of home through use of the ViP method (Hekkert & van Dijk, 2011). 236 context factors, stable and changing building blocks of the future context, create a framework from which these 16 home conditions emerged. All these sixteen future directions open up a possibility for intervening and designing.

To make a just decision about how to intervene, the ViP method relies heavily on the values of the designer. As a means to find a compass in relying on these values different experiments with the method are created and tested. These experiments try to integrate other perspectives in the design process. The experiments resulted in additions to the ViP method. The first involves the activity of stating one's preconceptions before engaging in a certain domain, so that designers can be aware of their biases and try to look for other perspectives during their process. The second is the activity of defending the mission statement, the design goal and vision the design has for the future. Through incorporating other entities in this defence: Gaia, The Other and The Things, the effects of the desired proposition are evaluated.

Materialisations



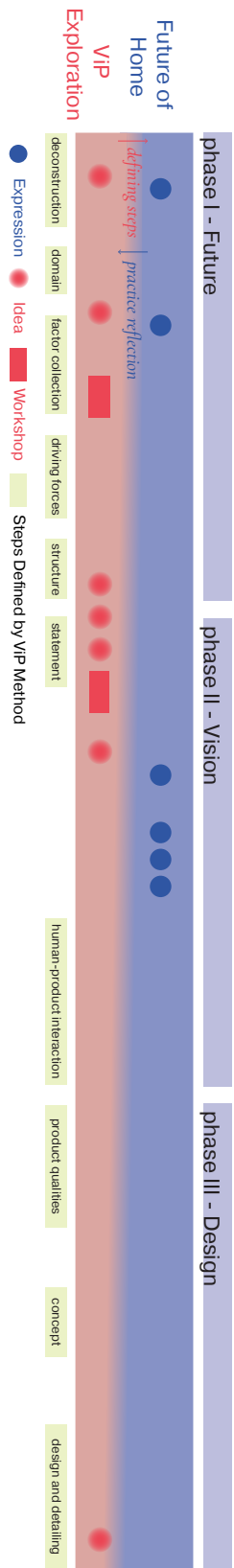
Figure 3. Noise Collecting Culture
Figure 4. Namebag
Figure 5. The Mirroring Public

Figure 6. Preconception stating object
Figure 7. Namecards
Figure 8. Designer Namecard

Contents

Prologue	4		
Abstract	6		
<i>Materialisations</i>	7		
Introduction	10		
Approach	12		
II Process	12		
I Process	12		
Background of ViP & Designer Responsibilities	14		
Phase I - Future	17		
Under Construction	18		
II Domain	18		
I Domain	19		
II Preconception Statement	20		
I Preconception Statement	21		
<i>Workshop</i>	22		
II Deconstruction	26		
I Deconstruction	27		
Building	30		
II Factors	30		
II Driving Forces	30		
I Factors of Home	31		
I Driving Forces in the Context of Home	31		
I Overview of Factors	32		
<i>Intermission Driving Forces</i>	33		
Structure	42		
II Framework	42		
I Structuring	43		
I The Framework	48		
<i>Intermission 16 home condition</i>	49		
Phase II - Vision	55		
Stating	56		
II Mission Statement	56		
I Home statement	57		
<i>Intermission words</i>	59		
II Reflection	60		
I Reflection	61		
		II Future Reality Check	62
		I Future Reality Check	63
		II Defence	66
		I Statement defence	68
		<i>Workshop</i>	70
		Statement Reflection	71
		Future Reality Check	72
		Statement Defence	73
		Grounding	76
		II Analogy	76
		II Product Qualities	76
		I Analogy	77
		I Product Qualities	77
		Phase III - Design	81
		Conceptualisation	82
		Overall Strategy	83
		Ideation	84
		The Concepts	86
		Noise Collecting Culture	88
		Namebag	89
		The Mirroring Public	90
		Concept I - Noise Collecting Culture	91
		Concept II - Namebag	94
		Concept III - The Mirroring Public	96
		Critique	98
		Preconception statement and the concepts	99
		Mission statement and the concepts	99
		Statement Defence Product & Interaction Qualities	100
		The concepts together	107
		Recommendations	108
		Essay An Attempt on Designing	110
		Conclusion	114
		Personal Reflection	115
		Epilogue	116
		References	117

Figure 9. Process overview with two researchlines and their interplay.



to the findings and interventions throughout the process. In this exploration I draw on other disciplines, the arts, theatre and philosophy, to shine a different light on design, to adopt their expressive qualities and to learn from the knowledge and approach of these disciplines.

This project contains two lines of research: shown in figure 9. The first research line, Future of Home, is content-related, involving my design-research process engaging in the future of home. The second, ViP Exploration, is method-related, this research line covers the exploration of the vision in product method, resulting in concepts, ideas and suggestions to the ViP method. Explorations of the second create content for the first: concepts (created in research line II) are put to practice (in research line I) as a means to experiment with the method. The project links methodology and practice, frequently switching from one to the other. The methodological research line might feel a bit theoretically dense sometimes, exploring ideas and theories from theatre, philosophy and feminist research, hopefully the explorations and implementations of these ideas will lighten the reading a bit. Although the two lines of research are intertwined and dependent, in this report they are generally described separate from each other, as the approach and content differs. For readability I describe first the method, explaining the steps and the approach (research line II) and then dive into the content of home (research line I).

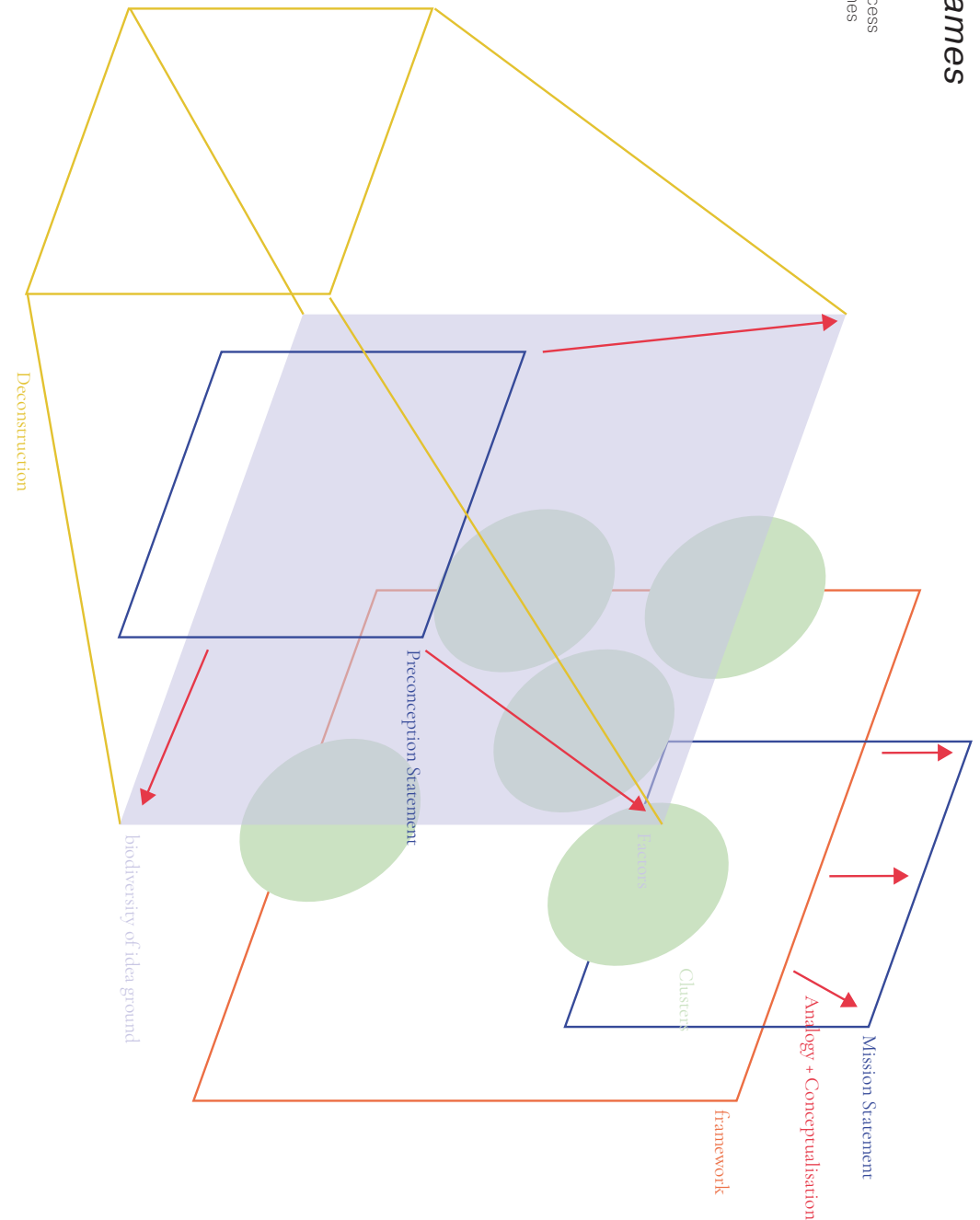
Introduction

Home is something extraordinary and uniquely ordinary. To research such a topic is first of all an exploration of everyday life. But beyond this, what I would call superordinary meaning, lies great concerns about our (future) society, such as the housing crisis, climate crisis, mental health, gender (in)equality and migration. We have an increasingly unsettled relationship with home (Lauzon, 2017) resulting in implications for our daily life. How does this superordinary concept, home, or our relation to it, change in the future, how should it change? The goal of this project is to explore the future of home, to create a vision for a desirable future and to capture this vision in a design.

The way I go about exploring the future is by using the Vision in Product (ViP) design method created by Hekkert & Van Dijk (2011). With this method, designers create an understanding of probable futures and the effect on human behaviour, so that they can form an opinion about how to intervene and create a more desirable future. With intervening comes great responsibility. ViP relies on the values of the designer for assessing and interpreting the transition from a possible to a desirable future.

To intervene and design responsibly, designers should critically think about their own values and perspective. And be aware that one's position influences their conclusions and future interventions and therefore the impact of their designs on people and the environment. Especially using the ViP method, which so heavily relies on the individual values of the designer, they might need to find a compass in considering other people's values and perspectives through making their own position explicit and express their process, conclusions and interventions to others. An explicit and expressive process could facilitate an interaction, an exchange of perspectives. In this project the approach is built on the ViP method, but along the way I explore and experiment with the method and its means to communicate to address the responsibility of the designer, so that designers themselves and others can relate

Figure 11. VIP process presented as frames



Approach

In this section I will describe the approach of the project; the phases and activities. The overall structure of the ViP method defines the outline of the project, shown in figure 10. The approach is constructed by the interplay between the defined steps of the ViP method, the experiments and the expressions of these steps and experiments.

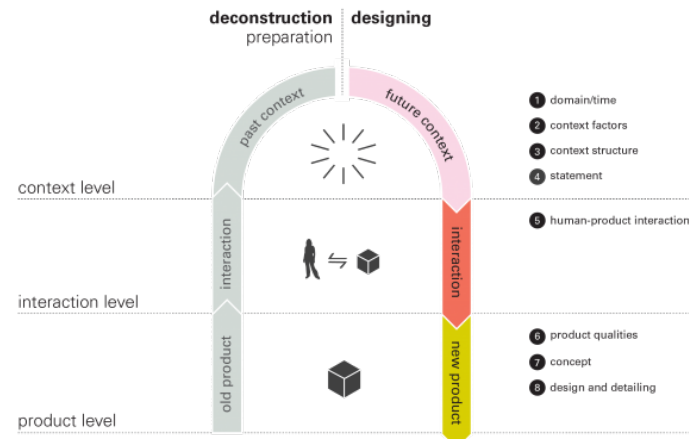


Figure 10. ViP process by Hekkert en van Dijk (2011)

II Process

The explorative study of the ViP method is mostly present in the first two phases of this report. Figure 10 shows the process of the ViP method as illustrated by Hekkert & Van Dijk. Containing a deconstruction phase and a design phase on three different levels: product, interaction and society. Figure 11 presents the method differently, proceeding from frame to frame. The method presented as frames creates an emphasis on the choices of the designer and space for exploration. The approach of this research line is very explorative and experimental. Through exploration and ideation new concepts and experiments develop and by practice and expert examination these concepts are evaluated. To facilitate experiments with the ViP method, I draw on knowledge from design methodology but especially from other disciplines, such as philosophy and the arts. The approach consists of interviews, workshops and experimenting.

I Process

This project contains 3 phases: I exploring the future of home, II making a vision for a more desirable future and III capture this vision in a design. The first phase dives into the concept of home. What is home? The now and finally constructing probable futures by means of a framework. In the second phase the focus lies on relating to these probable futures, forming an opinion and creating a direction for a desirable future. The third and final phase deals with the design, turning the vision into a design. The activities that apply to this approach are expert interviews, literature study, envisioning, exploration and ideation. In figure 11 the overview of the process is shown. Integrated in this approach are the experiments of the ViP method from research line II.

Background of ViP & Designer Responsibilities

The exploration of the method deals with the Vision in Product Method, which is a design method people have been using for over 10 years. The method revolves around 3 main values, authenticity, freedom and responsibility and aims to create a desirable future by focussing on future possibilities instead of today's problems. By studying tendencies in society, as well as static conditions, ViP designs an image of the probable future. So that the designer can react by sketching a more desirable one, to finally capture this desirable future in a concept. ViP follows 8 steps, from the deconstruction of the current context (0), the domain formulation (1), gathering context factors(2), composing them into clusters and structuring (3) these clusters into the probable future, then relating to this probable future with a mission statement (4), a desired interaction (5) deriving product qualities from the interaction (6) to finally a concept (7) and the detailing (8). Paul Hekkert and Matthijs van Dijk created this method together and this already gives two perspectives on the basis of ViP, and since I am writing this, a third, my own perspective probably seeps through this text. For example, Paul often speaks about a future worldview, while Matthijs creates frameworks of probable futures, Matthijs aims to be as complete as possible in collecting context factors, Paul aims for the most creative ones. Since designers have been using this method for some time now, experiments, additions and other uses of the method are ubiquitous. Some designers pick an element of the method and use it applicable to their assignment. For example when understanding a domain or a system (systemic design), or when speculating about future possibilities (speculative design) or when facing the challenge of making a vision. Others create their own ViP style, by the way they go about deconstructing and understanding human behaviour (human-centred design) or how they gather the factors, the building blocks of the probable future. So why should I engage in experimenting with this method? The proposal of my exploration is to provide the ViP method with ways to guide designers in relying on their values, foreseeing what their role and responsibility is and relating to their own position. Can I make room for various perspectives and values, not only the ones of the individual designer?

Hekkert & van Dijk (2011) draw on the designer's vision to direct the process and creation of concepts. But the designers' responsibility and their position has a long history. Papanek (1972) explains the responsibility on the basis of a comparison: medical doctors choosing general practice and surgery above plastic surgery and cosmetics and designers choosing to take on societal and environmental challenges instead of commercialism. Verganti (2008) mentions interpreters, actors in society which understand and create sociocultural meaning, and stresses the importance of managing the interaction with them to access, share and internalise knowledge on product languages and to influence shifts in sociocultural models, showing the importance of communicating the design process. For a designer

interacting with other people is a matter of responsibility, linking the designer's individual environment to the design process. Individual environments differ, just like designers' personalities and possibilities. Key is intersectionality, a feminist term, meaning both intersecting forces of privilege and oppression in society and the combination of people's positionalities (identity) (D'ignazio & Klein, 2020). Intersectionality affects designers constantly, although they might not always acknowledge it, their frame of reference, their access to interpreters, their freedom to create, their personal style, all are influenced by their combination of positions in society. I would argue that acknowledging this diversity and accepting some subjectivity in the design process can help designers to responsibly rely on their own values and experience.

Knowledge from design theory, philosophy, philosophy of science and feminist theory all contribute to encompassing designers in their direction of responsibilities and their attempt to embrace subjectivity. For example theory and argumentation on introspection, approaches to rely on the designer's own experiences of Xue & Desmest (2019) increase understanding on the position of the designers themselves. Haraway (2008) coined the term respons-ability, to address the human and more than human ability to articulate and respond to each other and originate from this ability notions of right and wrong, prescribing designers to consider this relationship. Likewise Latour's (2020) formulation of the parliament of things, in which he attributes things with an agency and an influence on people and society as a whole, creates a moral task for designers to anticipate the consequences of their designs and imagine what we want for the future.

ViP steps

0. deconstruction
1. domain formulation
2. factors
3. structuring
4. mission statement
5. desired interaction
6. product qualities
7. conceptualisation
8. detailing

Phase I - Future

Under Construction, Building, Structure

In this first phase the future context of home is constructed. This phase is divided into 3 chapters: Under Construction, Building and Structure. The goal is to create a structure for the future context of home. In this phase the task of the designer is to not (yet) take a position in the domain, since ViP explores future possibilities instead of current problems. The conclusion of this phase is a framework creating a future worldview, which serves as the starting point for the second phase, dealing with the formulation of a future vision.

Under Construction

Domain, Preconception Statement, Deconstruction

II Domain

The domain is the scope of a project, as Hekkert and Van Dijk state: *a description of the area where you aim to make a contribution*. The ViP method places this step usually after the deconstruction. As you can read in this report the domain definition is followed by a step called preconception statement and then comes the deconstruction. This order of steps is due to the organisation and origination of this project, which started with an interest in a domain and is organised without an assignment of an external party. In general designers start with such an assignment, then analyse the context of this assignment, and then formulate a fitting domain.

method

I Domain

The domain of this project is the concept of home and our relation to it. Home is the starting point of this project, to later scope and specify it. The domain is chosen this broad to leave room for wonder in the exploration of the future and to be able to focus on future possibilities instead of today's problems. There is not one comprehensive definition of home and I intent not to limit the domain by giving one, but a fitting description of this domain could be that home includes a shared distinct sense of place. In this sense of place, meaning-structures may conflict, but these are only possible on the basis of this shared understanding (Viik, 2011) . In other words home is something uniquely personal and uniquely shared.

content

Figure 12. Terugkomen is niet hetzelfde als blijven. An artwork underneath de Prins Hendrikkade in Amsterdam. Initiated the topic of home.



II Preconception Statement

The preconception statement is an experiment, an addition to the ViP method. The statement is without consequences and makes up the frame from which the designer is looking at the domain, or even the world. The statement exposes the preconceptions present in the current domain, capturing goals and reflects the now. The statement makes the current position of the designer explicit, so that the designer becomes aware of the preconceptions within the domain and to deal with them. The goal is to enable the designer to disengage in the current problems in order to create a worldview of the future. Hannah Arendt can explain this idea perfectly, she states:

Private conditions condition us; imagination and reflection enable us to liberate ourselves from them and to attain that relative impartiality that is the specific virtue of judgement. (1982)

In other words making our preconceptions explicit enables us to release them and to judge and create a vision.

What are preconceptions? Preconceptions are complex, abstract ideas, value-laden opinions, not isolated units of knowledge. They are constructed through our everyday experience (Vosniadou, 2012), they compose an understanding of our physical and social world (Meheut, 2012) and affect how we handle new information (Leh, 2007).

The physical everyday experience is a very important aspect of preconceptions, but I argue that it is a very important aspect throughout the whole design process. Because, as our experiences shape our preconceptions, with our experiences we gain new conceptualisations, therefore new ideas can occur through physically relating to the world. Enhancing the embodiment in the design process.

An example of the influence of preconceptions and the importance of acknowledging them is presented in the play: De Dokter, figure 13, an adaptation of Professor Bernhardt of Arthur Schnitzler, by Robert Icke. In this play a doctor decides that a priest cannot enter the room of a dying girl. The doctor acts based on her preconceptions and argues that this decision is in the best interest of the girl because of her medical status. Society judges differently and confronts the doctor with her decision and the effect on the girl. The doctor's position could parallel a designer's. Designers have the possibility to make decisions, to create something based on their own perspective, that might affect people negatively (examples I can think of are social media affecting young people's self esteem (Rhodes & Orłowski, 2020) or the microwave changing dinner time and family life as a whole (Tromp & Hekkert, 2017)). Approaches of designers differ, figure 14 illustrates the difference. Designers can actively create from their own position (I) or can distance themselves from their position (II). This distancing is what the preconception statement tries to do. The story of De Dokter, I use to illustrate the connection of one's own perspective and the outcomes of their actions, or creations.

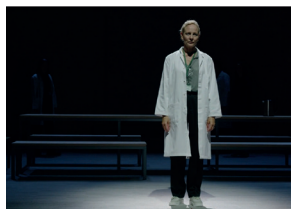


Figure 13. ITA de dokter

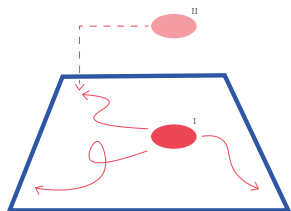


Figure 14. Position of the designer

I Preconception Statement

In the domain definition, I already give a coloured description of the concept of home. Now, I also summarise my initial thoughts about the domain. My preconceptions about home are constructed from my own living environment and my experience of the concept of home. In figure 15 the construction of my preconception frame is shown. The picture shows the activity of exploring my own frame. Inspecting my ideas forming my concept of home. Why do I have these ideas? How are these ideas limited? A fellow student acted as a mirror, constantly reflecting my explorations: Why do you have this idea? What do you mean? To help me understand my preconceptions. I summarised this exploration into a statement.

I state that home is where you lay down

Close your eyes

Home includes or excludes

Solves and dissolves

Home is a house, a body, a country, a football club

Or somewhere and something, someone or something to do

Do I want to increase us feeling at home everywhere?

Do I want to broaden the concept?

Or am I just searching for home?

This preconception statement reflects my position within the domain of home. I wanted to put my movements in and around the frame (as you can see in figure 15) into words, which resulted in quite a poetic statement. This poeticness also relates to my understanding of the concept of home. My position in this domain lacks intention, but can be described as searching. What emerges is that this statement tries to comprehend the concept of home, it describes meanings or aspects of home and tries to give a definition instead. The underlying structures of my understanding are less apparent in this statement.

Figure 15. Creation of preconception statement



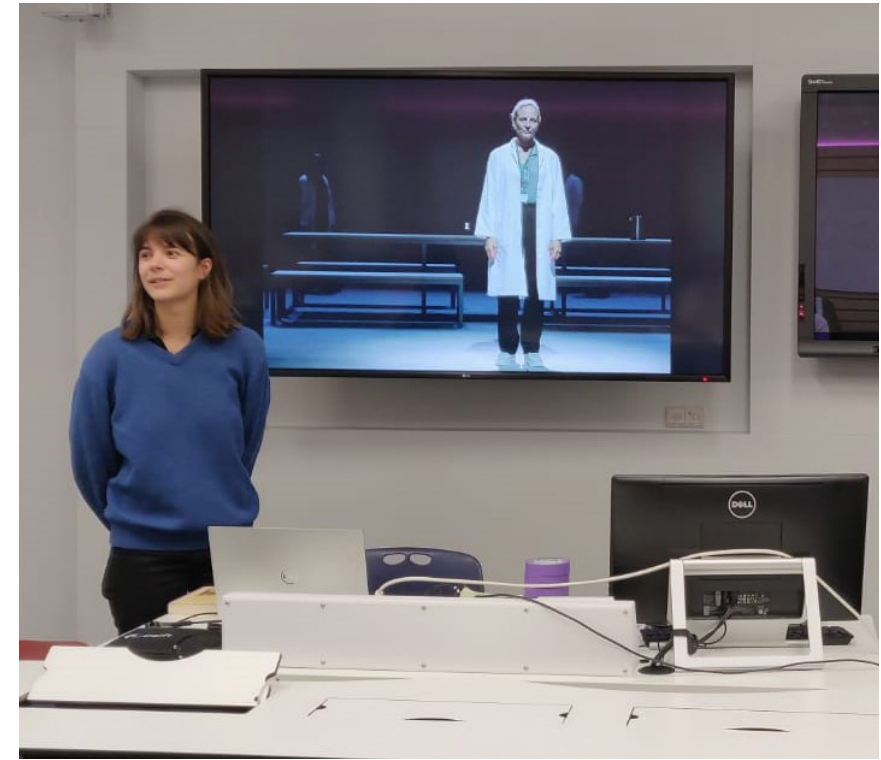
Workshop

To test the preconception statement I facilitated a workshop (figure 16) with 22 IDE master students following the ViP elective. The assignment was to explore their domain, construct a frame reflecting their position in the domain (figure 17) and to conclude their frame in a preconception statement. I invited them to create their frame with tape on the floor, to physically relate to and explore their domain. The assignment was done in groups of 4, one exploring their domain out loud, the others questioning the reason for their statement: asking why. What the statement should contain was left open for interpretation.

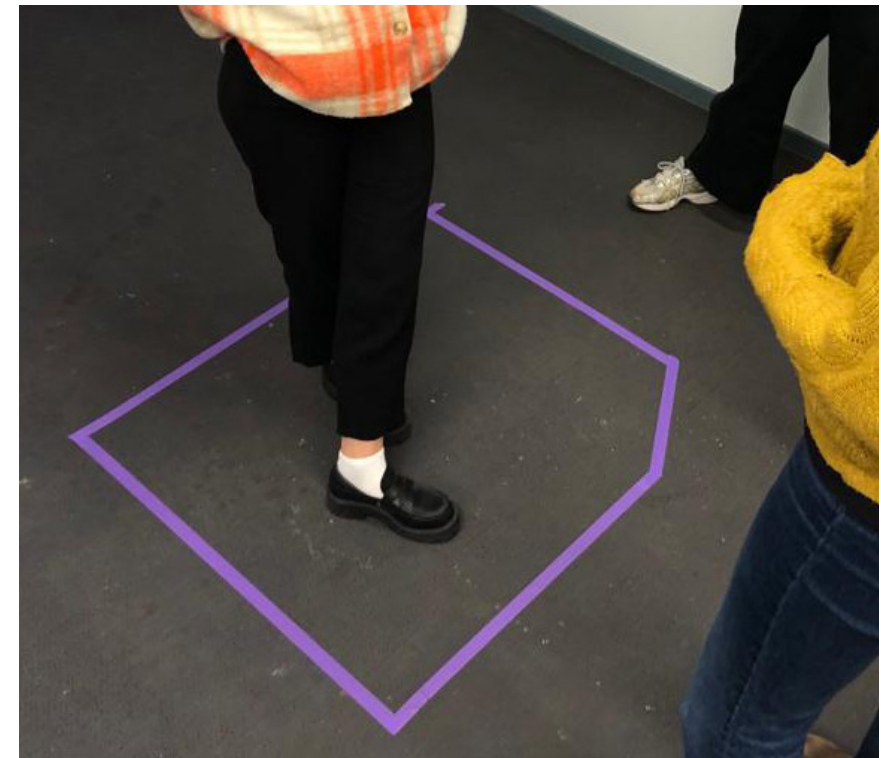
The course coordinator of the ViP elective, Paul Hekkert describes what I did in this workshop as follows: “Early in the ViP elective (week 2), after the students had selected their domain in the broader context of ‘an inclusive society’, Ruby came to class. All students received a purple tape (purple!) that they could use to literally FRAME the way they looked at their domain, at that moment. The frame was further embodied when each student had to physically occupy his/her frame and say aloud all preconceptions they had about the domain: What’s wrong? Who’s involved? What should happen? And so on. You felt the honesty and embarrassment... “Am I really this opinionated?”, “Do I really believe what I just said?”. We agreed with the students that they would put these preconceptions aside and visit them later in the process. There is a certain risk in making these biases explicit; they could even become more fixed. But looking back at that first workshop, I think the students did the opposite and made a big effort to overcome their initial biased views and beliefs and properly REFRAME their perspective. Ruby’s workshop greatly contributed to the awareness of our students, and I will most certainly give her intervention a permanent place in the ViP course.”
-Paul Hekkert

Figure 16. Presenting and explaining the meaning of a preconception statement.
Figure 17. Students framing and exploring their domain

16



17



Results

The preconceptions created during the workshop and the frames can be found in appendix 1. The overall result of this workshop is that preconceptions are greatly prevalent. Through an analysis of what words were used in the preconception statements the construction of the statements became apparent. 19 Of the 22 statements contained a goal or a direction for change, one of them held a negative direction (I don't want ...) and the other 3 described a development or phenomenon that they thought of as negative. It is remarkable how similar the statements are and how easily a goal, conclusion or judgement is described. The formulation of a direction or ideal was assumed to be part of the preconception statement, which I think is very natural to designers. They are used to define a problem and create an idea or direction to solve this problem. The ViP method postpones this action, instead of focussing on everyday's problems, it tries to explore future possibilities. This requires the ability of the designer to release their preconceptions. At this point the question remains if this is possible. Is it effective to make preconceptions explicit or does this constrain people to their own perspective? Another outcome involved the definition of originality. By making preconceptions explicit people are able to look beyond their initial ideas, for other perspectives that oppose their preconceptions. This creates a new definition of originality: beyond what we know already, which can guide next steps in this process (for example the gathering of factors and choice of mission statement).

A reflection of the students was that the embodiment, the physical representation of their domain helped them to relate to it and explore their position. Some groups used post-its to give their different thoughts and ideas a position in the frame, others explored their domain by standing and walking in and around the frame they taped. Considering the differences in people and their approaches, using a physical representation helps to explore, however the freedom to adjust and use embodiment in a way that suits the individual is crucial.

During the reflection of the workshop, it was mentioned that the group helped to define one's own position in the domain. This raised the question if designers would be able to explore their domain and to create a preconception statement by themselves. The insight that we need other perspectives, other people to reflect on our own position and ideals, is key for this project, it is one of the reasons why these experiments are done. To be aware of our dependence on others and to apply this dependence where it is needed.

The testing of the preconception statements took place in an academic setting. The context of design practice usually involves external parties, a client or partner. This also creates a new context for the creation of a preconception statement, in which it could function as a shared starting point, a come together of perspectives, before the start of a project.

Object

To materialise this additional step in the method, I created an object and description, shown in figure 16. This object serves to summarise how and why to state preconceptions and is a proposition for designers to state their preconceptions. The tape helps to embody this step in the method. The object supports designers, but is not a necessity. The tape still provides the freedom to interpret how to formulate a preconception statement.

preconception stating object tape embodying the domain frame

These objects can create a conversation between you and other entities, to reflect on the effects and intentions of your mission statement. They offer the presence of other perspectives and invites them to your negotiation table. Gaia, the world has already had a lot to endure, her perspective invites you to consider the relativity of your statement. The Other appeals to your inclusivity and power. The Things question the resources and encourages you to think about materialisation.

Figure 18. preconception stating object, purple tape



II Deconstruction

The deconstruction is a preparation to broaden the understanding of the domain and to construct the future. It describes transitions the domain has gone through in the past and explains current understandings of the domain. It can also serve as a kind of checklist for the domain, what aspects should be considered when constructing the future. In this way it grounds the exploration of the future.

method



■ Figure 19. Do Ho Su | Work of the Korean Artist Do Ho Su, emphasising the relation between home and fabrics. This figure illustrates past and present interpretations of the meaning of home.

I Deconstruction

To create an understanding of what is building the future of home, I first analysed the constructs we know and studied familiar meanings. Creating a language to talk about the concept of home while preserving its diverse meaning. This resulted in a combination of models, shown in figure 20, 21 and 22.

Model 1 - Levels of Home

This model is based on a paper by Aviezer Tucker (1994), in which he discusses the perspective on home from Vaclav Havel. Tucker explains home as “a multi-level structure that may contain several homes on different and identical levels”. These levels explain a different type of home, illustrated here as concentric circles, figure 20. One of the first levels (inner circles) could be clothing (figure 19) or a house, another level could be cities. For me, for example, the city level of home contains several places: Amsterdam, where I grew up, Rotterdam, where I live now, and maybe parts of Brisbane, Australia, where I lived for half a year. Through different constructions these levels can be *inaccessible* or more *valuable* to people. Concepts that influence these levels are for example religion, denying or insisting heaven as a home, or nationalism, valuing a nation as a home over the continent. Prison, or no access to an internet connection are examples which limit peoples’ ability to perceive a level of home. This model is useful for understanding different perspectives on the meaning of home and the constructs that create this meaning.

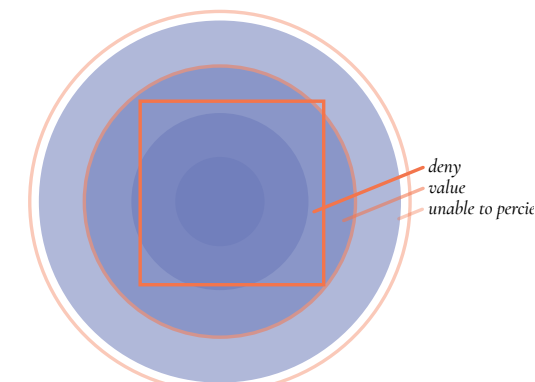


Figure 20. Model 1 - levels of home

Model 2 - Components of Home

This model summarises what components can make a home and attempts to understand the multiplicity of the concept of home. In order to define and grasp the multiplicity, it is insightful to specify the different aspects of home to be able to look beyond average definitions, such as a house or a family. This model is based on ideas of phenomenology, a philosophical approach. Phenomenology, a product of philosophers such as Edmund Husserl and Martin Heidegger, understands people to be situated in a certain time and place, creating an everydayness or ordinariness of being in the world. (Horrigan-Kelly, Millar & Dowling, 2016). This situatedness is in this model the basis of the multiplicity of the concept of home as people are never exactly at the same time in the same place, creating great diversity of their understanding of place. This model specifies six components that can create a home: people, activities, material, imagination and time and place. To emphasise the situatedness two aspects are overarching: time and place, however, these are not essentially the most important aspects in the creation of home, as the situatedness does not necessarily compose a home.

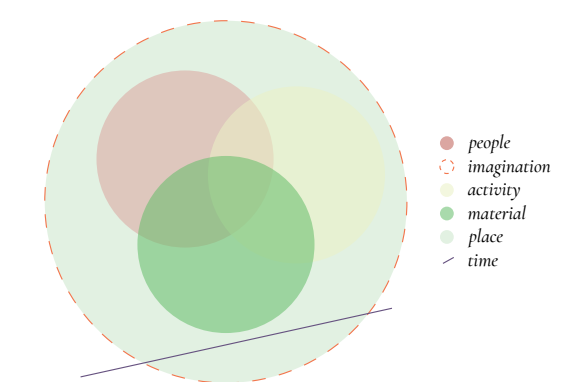


Figure 21. Model 2 - components of home

content

Model 3 - meaning of home

The meaning of home is in this model approached as the relation between human and home. This model is based on the thorough analysis of meanings of home on a housing scale by Depres (1991). She explains on the basis of three theoretical orientations (psychology, social psychology and phenomenology) that there are six important behavioural interpretations of the concept of home. Based on these understandings I created a model to grasp the plurality of these relations, transcending the level of housing. In this model the home relation is defined by a value someone awards to their home. For example if you look at this model in figure 22 we see a relation between a human and material in a place, it could be for example my relation with my bicycle on the road. The value this relation could provide me is one of freedom or mobility. By understanding the relations we have with home as a value we reward to something, a diversity of meanings and components of home can be derived. By addressing value and relation, another level of home can be understood, one that is abstracted from a material form. A bicycle can provide freedom, but a key or a salary could do that too.

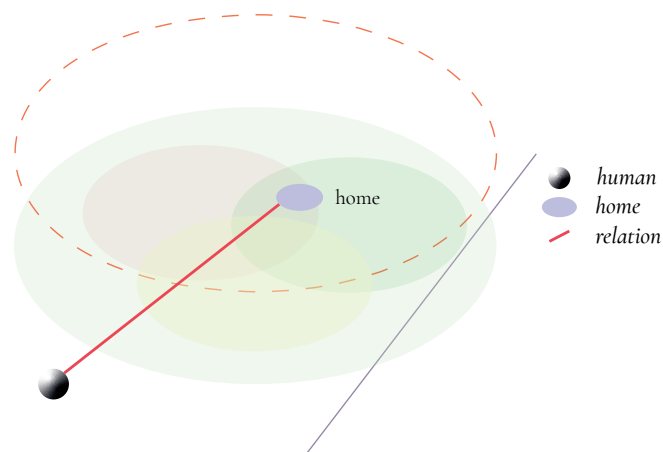


Figure 22. Model 3 - meanings of home

Past and Present Relations

With these models in mind I studied past relations. How did we understand home in the past and how did it develop over the years till now. I created a rough timeline (figure 23) of relations, far from complete, but this gives an idea of the concept of home, the use of the models and what we are building on in the future. As Sloterdijk (2009) describes “the camps of man’s ancestors, dating back over a million years, already indicated that they were distancing themselves from their surroundings. Human beings cannot live without shelter, without a boundary from nature.” Shelter or safety might be one of the first home relations humans have experienced. When humans started growing crops, new relations appeared. The house, resembling home, was the place to wait, waiting for the crops to grow, waiting for the harvesting season (Sloterdijk, 2009). I turn to the Odyssey to describe other historical home relations. The epic poem by Homer (written around the 8th century BC) describes the journey of Odysseus, struggling to return home. In my interpretation, the story describes the longing to return home to a family to a homeland, to that which is ours, and the continuity of the home, and the contrast of journeying and being at home and that of stranger and familiar. The Odyssey is still read today and the story of journeying home (the voyage and return) is a basic plot in the stories we tell (Booker, 2004). The extracted home relations might sound familiar or modern even, the notion of a homeland and the stranger, seems now with ever increasing migration, more than ever a great concern. More modern relations to home are privacy and comfort. They emerged together, as the idea of privacy and having a rich private domestic family life developed the idea of rich private comfortable interiors (Rybczynski, 1986). The relations described here are just a glimpse of the historical home relations, but it gives an idea of the fundamentals of home and thus the foundation of the future.

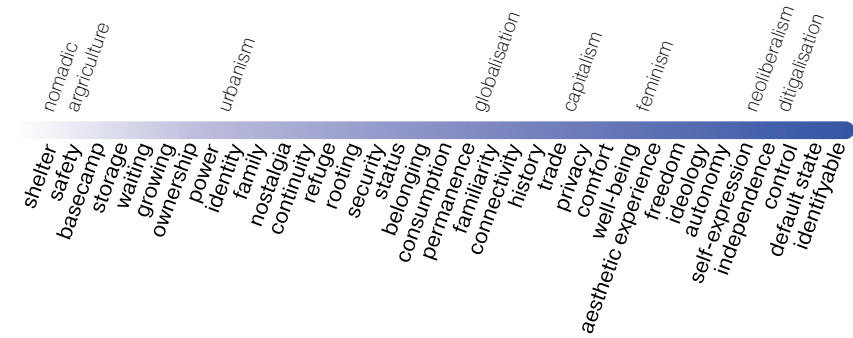


Figure 23. Past relations

Intermission | From Theory to Real Life



door handle



bicycle pump



photo story about plant



Amsterdammertje



candle and holder



vacuum cleaner bag



parsley plant



banana plant



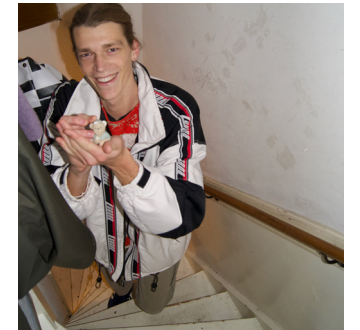
alarm clock



room mate



Pokemon poster



little bear



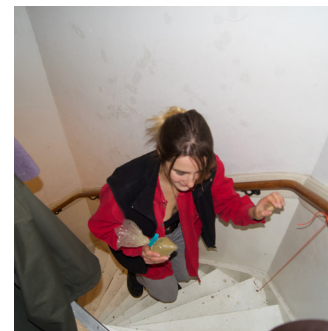
feyenoord flags



roof tile



plate



cumin



(book) shelf



sweater

intermission | from theory to real life

intermission | from theory to real life

I explored what people considered home. What composes their meaning of home in a material form. I asked people to bring objects that represent their home meaning. These images are the result.

Building

Factors, Driving Forces

II Factors

Factors are the building blocks of the future context. They indicate a stable or a changing element. There are four types: principles & states (stable) and trends and developments (changing). Factors are value-free, stating a fact about the domain in a certain field for example a psychological principle or a demographic development. On the one hand factors state obvious facts of life that can not be left out in the future context. On the other hand they can be original and interesting revealing the newness of this future context. For the gathering of factors designers rely on expertise applicable to their domain, through interviews new context factors can be distilled and a general understanding of the domain is created. As stated before the preconception statement can function as a guide to look beyond the obvious and the designer's own perspective. To get an overview of the collected factors and evaluate the collection, making a table with the different factors categorised by type (stable or changing) and field (economic, demographic, sociologic etc.) can be helpful. I would compare collecting factors with enlarging your vocabulary, as with each new factor a new part of the probable future is described, just like with each new word a new meaning can be expressed. To obtain a certain objectivity, or shared understanding, I think factors should be collected using other peoples' words, so that one's own interpretation is not (yet) part of the vocabulary. In this way the content of the factors is secured from intertwining with interpretation and the values of the designer.

II Driving Forces

This step in the process is one of the most textual steps. The factors are described in text and by combining them multiple stories are created. A combination of factors is not based on topic, but rather on interesting compositions, creating a bigger force. There generally two types of driving forces, while there are many different types of compositions. First a common-quality force, in which factors are combined that all describe a similar force. Second an emergent-quality force, where factors describing different directions make a new force emerge.

I Factors of Home

To construct the probable future of home I gathered 236 factors that construe a little part of the context. The complete list of factors can be found in appendix 2. These factors are derived from literature and experts interviews. Home is quite a social construct, I therefore turned to social and political science for expertise. The experts I interviewed are: David Bos, sociologist, and Eline Westra, Judith de Jong and Marieke Ekenhorst, all political scientists. In the interviews I reflected on the integrality of the gathered factors and distilled new factors from the conversations. In figure 24 all the factors are gathered in a table, showing the variety of factors of the different types and in different fields.

I Driving Forces in the Context of Home

From the factors I created 17 driving forces, combinations of factors that all define a bigger force in the future context of home. The driving forces are described as forces in the future context of home, as you will read, the driving forces describe home on different levels and not all forces illustrate home explicitly. The order in which the driving forces are described here is at random.

Driving Forces

Political control on the home
We cannot comprehend the whole world

We are being shaped by land
Human and place broken
mergence

Dwelling within movement

We are the space we can create
Lonely and exclusive home,
emptying of public space

Home must stay the same so
we can change

Intimacy, power and the
gendered home

Hard and soft boundaries,
creating and denying access

A bored body

What is home still? Everything?

Global mush, numb convenient
society

The ordered, independent and
potential world

Communities

Blurring public and private

Constant movement and
construction of boundaries

Overview of Factors

Figure 24. Factor overview

	cultural	biological	psychological	political	philosophical	legal	sociological	technological	economic	evolutionary	demographic	geographic	physical	ecological
principle	5	4	32	1	5	1	7			5			5	
state	41	1	6	10	1	2	7		1		1	2		
trend	16		3	17		1	6	11	5		3	2		
development	7		2	3			1	7	4		4	3		4

Intermission | Driving Forces



Political Control on Home

What matters in society happens behind closed doors (Miller, 2021). In these closed off, private spheres people are being reached by intangible forces, such as the internet, energy and political power. Domestic life is politicised, by creating policies that are protecting and regulating privacy and safety. The aim of targeting the domestic domain of intimacy and care is to affect the public realm and foster social cohesion (Giudici & Boccagni, 2022). As the public domain is ever changing and diverse, the focus on home is a way to gain access to citizens. However what lies beyond the home is considered technical, quantitative or legal. The stranger, the foreigner, the exile, the refugee and asylum seeker, the urban homeless: the unhomely are excluded from politics, from the regulated and civilised. Aiming to affect the public, this politics excludes and criminalises (Hochstenbach, 2022) these people without a home, leaving the unhomely (Lauzon, 2017) to rely on themselves.

We cannot comprehend the whole world

We cannot comprehend the whole world and as the world's geographic boundaries are blurring the world is presenting herself to us, in all her diversity. In turn we stick to objects and places and surround ourselves with familiarity to construct ourselves and our homes. While our mobility is ever increasing and communication technologies allow us not to be bound to place (Marino, 2015), we return to the local to identify ourselves and the other (Lähdesmäki, Saresma, Hiltunen, Jäntti, Sääskilahti, Vallius, & Ahvenjärvi, 2016). The stickiness of objects and places implodes our world, and keeps us into a settling way of living. A way of living that is organised around patterns: family, tradition, seasons which are expressed through our material culture. With every new cycle there are recurring objects and materials (Clarke, 2021), so that we can orientate ourselves in our lives and in the world.



We are being shaped by land

Humans are the way they are because they always take with them into each new space the memory of a different space they previously were in (Sloterdijk, 2009): our environment is ever shaping us and we shape the environment. With land comes desire and belonging, providing us with emotional safety. Next to an emotional bond we also have a physical relation to land. In the past we used land to shelter ourselves, to shield us from nature. Technological developments allow us to create safety artificially, with less focus on the land and more on the people and activities, influencing the way we live. People and activities are more and more concentrated in small, highly intensive and densely crowded areas (Märtsin, 2019), where safety transforms into something different than the boundary between us and nature. Land and our relation to it is captured by laws and with politics we regulate our desire (Kirova, 2016). With climate change threatening our safety in a way that safety can be less and less artificially achieved we are failing to look beyond laws and regulations to establish our safety again.



Human and place broken merngence

Human place relations are constituted by emotions, memories, ideals, time and energy. This can create a merngence of person and place, a territory. (Rowles, Oswald, & Hunter, 2003). When this merngence is disrupted, effects on people are immense, since places are so filled with emotions and memories. We not only experience emotional stress, it also impacts our orientation in time, it fragments our lives and links to aggression. (Higgins, & Kruglanski, 1996). The reasons for a disruption are diverse and usually forced by inequality. But a more universal disruption is apparent: fast changes in our climate and living environment, creating a condition of pain or distress caused by the loss of, or inability to derive, solace connected to the negatively perceived state of one's home environment: solastalgia (Albrecht, Sartore, Connor, Higginbotham, Freeman, Kelly, & Pollard, 2007). A physical desolation of home. People's sense of place, their identity, physical and mental health and general wellbeing are all challenged. Lacking the power and control to influence their territory.



Dwelling within movement

Human changes of place have always been a biological necessity, other realistic, symbolic, ideological needs also contribute to this movement. The natural way of living is neither static nor dynamic (Levitan, 2019). In modern society mobility of people, objects and ideas is inseparable from place and geographies. The modern question is: where should we go? People can dwell within mobility (Urry, 2002). Technology makes this even more possible. This affects our ways of living. Destabilising all aspects of life: ranging from family, friends and food to even weather patterns. We take substances, such as taste and make it more solid than the house where we are expected to be at home (Petridou, 2021). The expense of increased human movement is vast. Displacement is transformed into placelessness, influencing the ability to control the environment. Mobility and stasis, displacement and placement, as well as roots and routes go into the making of home (Ralph, & Staeheli, 2011). Increased global movement moves our concept of home beyond the conventional, by finding balance in movement.



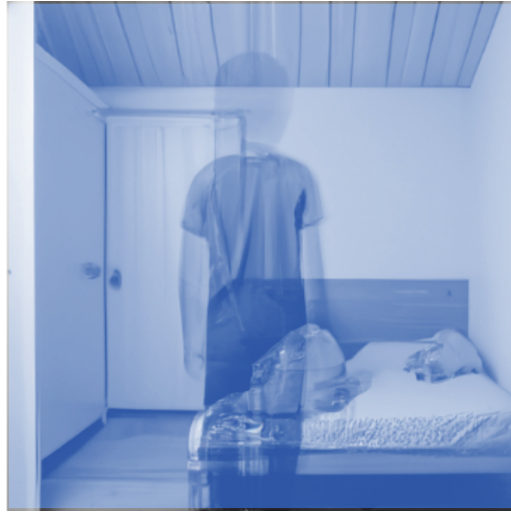
Humans are the space they can create

Humans are themselves an effect of the space they can create, (Sloterdijk, 2009) being constrained by the unequal distribution of assets and resources. The spaces we inhabit are an expression of our identity, who we want to be. We appropriate the larger world to our abilities, to counter or show our class and (socioeconomic) status (Clarke, 2022). The relationship we have with our home is therefore of great importance. However we cannot escape the static structures of inequality. Spatial privilege, gentrification and displacement make the spaces we inhabit inseparable from external abstractions. Next to this, the existing inequalities are spatially segregated, homogeneity of places and people persists (Slater, 2009), as anxieties linked to diversity and social change dominate the public realm. When people leave their safe bubble, they experience stress and fall back on the sense of self. With increasing displacement, more and more people are deprived of their ability to create a safe bubble and a culture shock is ever present, a sense of self is even more important and through objects instead of places we appropriate the world.



Lonely and Exclusive Home Emptying Public Space

In our individualistic society we are constrained to our homes to express emotion, to create rituals, to be intimate and to be ourselves. Technology allowed us to move more and more into our homes, artificially creating the world outside (Urry, 2002). Our real social surroundings have disappeared, physical togetherness is no longer a necessity for human functioning. Homes are the places that are differentiated from other places. Our individuality is constantly reinforced by society and we want to be independent and autonomous (Kagıtcıbası, 2005), on the other hand we want to be social, but not in our most and only intimate private space. As our home did differentiate, other areas did not, these spaces are emptying, not only in emotional sense but also in historical and national sense (Therborn, 2002). Public space is less a space to capture and build past and future. Essentially we are the most lonely we have ever been (DAZED, SPACE10, 2022)



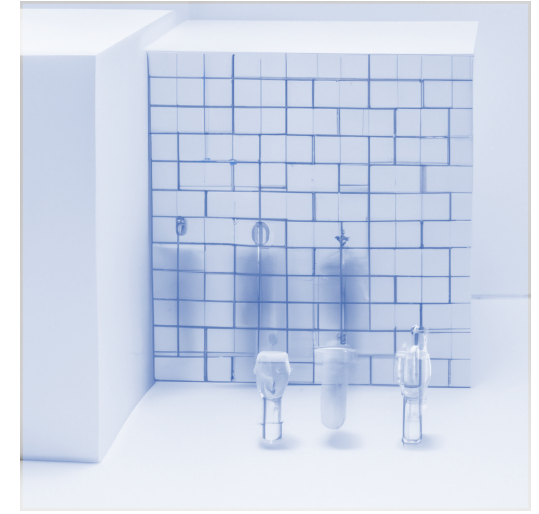
Home Must Stay the Same so We Can Change

We have a flexible identity, continuously we have to construct and reconstruct ourselves, to meet the needs of tomorrow's society. (Lähdesmäki, Saresma, Hiltunen, Jäntti, Säskilähti, Vallius, & Ahvenjärvi, 2016) But changes can be too quick and too big that a form of discontinuity is experienced. In order to construct ourselves and allow for a flexible and changing identity we seek and bound the familiar, we save our homes and our environments as places providing us with continuity (Antrop, 2021). Home is the world from which we set out to explore and fuel our identities, it is also the place that is uniquely ours, functioning as the static part in our identity. We have become dependent on our home and its continuity that change or the loss of a home is losing a part of ourselves.



Intimacy Power and the Gendered Home

Humans surround themselves with things; family, space, walls, to create a sense of security in the middle of them (Van Tilburg, 2005). The first 'thing' we are surrounded with is our mother, creating a family. The image of women as securing and caring is maintained in our idea of home. Home is associated with women and men with "the world" (Räisä, 2022). Family contains a similar image, a well-behaved construct, free from flaws. This image is not always reality, but the harsh contrast and shame make people let their situations be unnamed. Both concepts are fuelled with power relations and involve a thin line between unique safety and unique potential for terror (Sommerville, 1997). As the image of home as the secure female space persists, masculinity and patriarchy have been in decline (Therborn, 2014) resulting in changing power relations. The fragile duality of safety and terror and the changing power relations create uncertainty and vulnerability, but also space to reconsider home, gender, family and power and our relation to it.



Hard and Soft Boundaries Creating or Denying Access

If only we had enough information to include everyone. We are convinced by the equality of quantitative hard laws (Doukas, Metsis, Becker, Le, Makedon, & Maglogiannis, 2011), but by relying on these regulations equality is undermined. Capital and assets define accessibility, and these are unequally gained. Humans are captured by the narrative side of information, which detaches this soft side from the institutionalised organised arrangements that define in and exclusion (Giudici & Boccagni, 2022). While our human world is built on stories, the instruments we have increasingly become dependent on are not. When a narrative touches our personal lives, we become aware of the stark contrast. This paradox also applies to our fear and desires towards in and exclusion. Increasing unequal accessibility (Therborn, 2014) drives people apart, leaving them be less and less susceptible for other voices and narratives.



A Bored Body

We live in a culture of impatience, where there is no time to wait. The concept of home is ever evolving but it is superordinary. The normality of home is linked to our body. Our body knows the house, the objects and how to move with them (Hoexum, 2019). Through our physical routines, we can live our lives without constantly making conscious decisions. When the body is placed in a new environment lots of time and energy is spent on reinventing meaningful movements. The notion of home is absent in this new environment and it takes time to create our superordinary relation again by *knowing* the environment. Through technological developments our environment increasingly changes more quickly and in this culture of impatience people lack the ability to take the time to get to *know* our environment (Sloterdijk, 2009). The notion of home has changed, it has become a home button, allowing us to return to a specific state by the push of a button. Through the lack of time we lose the ability to create meaningful movements (Tuthill, Azim, 2018) within our environment. As our body is less and less addressed we are in a constant state of boredom, seeking mental stimulation.



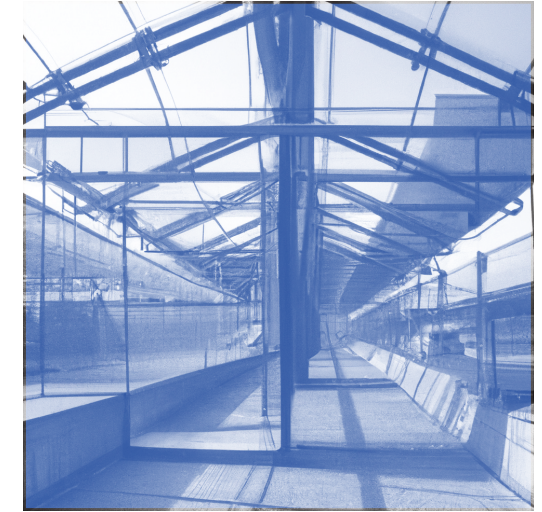
What is Home Still? Everything?

Home is diverged on multiple functions and levels. Society, the labour market and demographic aspects create pressure on individuals and their time. We concentrate more and more aspects of life in one spot: the home (Lordoğlu, 2022). As we grow older we are inclined to stay there and move less and less. Between generations home has a different meaning. Home is where we work efficiently, home is where we care for our family, home is where we are social and home is where we are supposed to feel at home. Boundaries between home and other aspects of life disappear, home can be the entire world (Sloterdijk, 2009). Our ideals are embodied through our material culture, but how do our ideals relate to the blurred reality of home? We can be homesick with our imagined idea of our home. In modern society we have more and more choice, but are less and less satisfied (Schwartz, 2004).



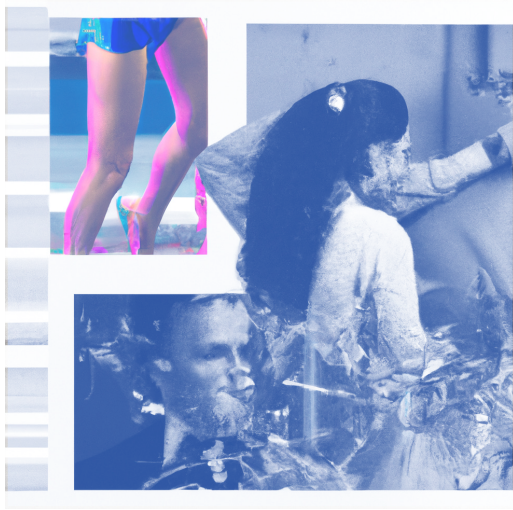
Global Mush, Numb Convenient Consumption Society

The structures and policies we've created seem to be irreversible. Convenience and consumption are at the core of our society, creating a kind of numbness. We are good at following the crowd or just continuing our lives. And even by just living our lives we are a part of a system where everything is commercialised. All aspects of life are marked with consumption, even birth, death and nature (Clarke, 2021). We cannot go outside without spending money (Hochstenbach, 2022). The machine of mass production creates an aesthetic that is based on standardisation and efficiency (Llewellyn, 2022). And we will buy whatever this machine creates to live up to our or maybe others aesthetic expectations. These aesthetics are more and more globalised. Cities are characterised by global icons. Globally we become more and more alike.



The Ordered, Independent and Potential World

Human lives are constructed by order: routines, movement, constructs of family, day and night. This ordering is intensified in western culture. Our behaviour is constructed by lines, to create order in chaos (Marusek, 2020). In this ordered world things are approached as individual entities, independent from one another, and with its own potential (Higgins & Kruglanski, 1996). This potential creates certain expectations, individuals can live up to these expectations, or not. But their success or failure depends on themselves (Hochstenbach, 2022). The idea that the world and everything in it has potential and should be used or ordered from this potential creates pressure. We are exhausting our and the world's potential.



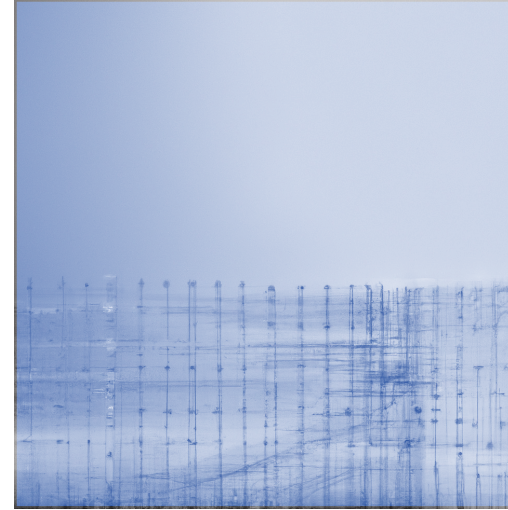
Interdependent Community

Humans need to identify with something larger and more permanent than the individual (Van Tilburg, 2005). Through digitalisation permanence disappeared from our lives. In modern society this identity is therefore sought in the community, in rituals, in others, constructing a collective identity. We acknowledge and lean on our interdependence. We depend on other people (Higgings & Kruglanski, 1996), and appreciate other things, like food, houses and stories as agencies. As people organise themselves in groups, these groups differentiate, creating different meanings, behaviours and structures between groups. But our experience of space is relatively coherent, as human beings. We share a sense of place that creates the basis for differentiation of meaning (Viik, 2011).



Blurring Public and Private

Boundaries between public and private have become more and more fuzzy, through technological development (Intille, 2002) but also through legislation (Lauzon, 2017). Public and private are often blurred. Although individual rights based on home metaphors have expanded, the legal boundary surrounding the home has eroded (Suk, J). The public is pervading the private sphere and the private is becoming more and more visible in the public. Concerns arise when the public is perceived as strange, inciting attitudes of suspicion and rejection. For example in the case of migrants the blur of public and private has demanded from them even more exposure of their private lives, to become a part of the public (Giusici & Boccagni, 2022). The very basic notion of privacy used to be natural, our movement, likes or dislikes, but the blur exposes our privacy and deletes our anonymity (De Montjoye, Hidalgo, Verleysen & Blondel, 2013).



Constant Movement Construction of Boundaries

A certain boundary between self and other is fundamental to human functioning (Fried, 2018), as is a sense of space, belonging and identity. It is also natural that this boundary is constantly moving and flexible (Somerville, 1997), people also look for stimulation at the outskirts of their boundaries. Boundaries can be spatial, characterised by the landscape or created by a house or a room. These characteristics usually determine the movement and flexibility, however, technology allows us to leap boundaries, change them faster and beyond solids. Through the screen we step into other domains, leaving our ties to the physical space we occupy (Marino, 2015). On a bigger scale the ever growing urban population expands the boundaries of cities. The shrinking population in the west and the reproducing population in developing countries, questions boundaries and dimensions of these regions. Through the speed and extent of change people lose their sense of spatial identity and a feeling of homesickness occurs.

■ The illustrations are generated by AI, and retrieved from Dall-E. By importing the texts of the driving forces, multiple images are generated, by trying a few times, I chose these as best resemblance of what I have in mind when imagining the contexts of the driving forces.

Structure

Structuring, Framework, Home Conditions

Structuring is the final step of this phase. The relations between the driving forces are combined into a framework that composes a worldview of the probable future context of home.

II Framework

A framework communicates different expressions of people's behaviour in a future context. In a framework the driving forces are combined together by looking for an underlying structure. This structure can be composed by opposing forces or forces that are distinctive elements of a dimension or by a pattern or storyline: driving forces combined in a narrative. The framework is the basis on which the vision is formed, it resembles the future as revealed from the factors and driving forces. It is the conclusion the designer draws, apart from the opinion of the designer, but constructed by the designer. It is important that this framework is value-free, in the way that it describes the behaviour of people without judging it. I draw on the very useful insight I gained from Thomas Dudkiewicz in a conversation about theatre. "You can make a play about climate change and how bad it is, then the public will probably walk out with risen awareness about the climate, but I would always want to make something more ambiguous, postponing the judgement, then people have to relate to it themselves." This ambiguity is exactly the quality a framework should have, for the designer has to relate to it in the next step.

I Structuring

The relations between the 18 clusters define the structure of the framework. This structuring is always a bit of a puzzle, looking for overarching ideas or dimensions. Page A shows the framework, as you can see it contains two dimensions, and additional three layers. I will go into detail what these dimensions and layers mean, but first let me explain how this framework has come together. The seventeen driving forces compose the dimensions and the framework content, by structuring the relations between these seventeen a configuration is formed. Four driving forces construct the horizontal dimension and four the vertical, there are six driving forces placed inside the framework. Leaving us with three driving forces that construe layers. The composition of the framework and the driving forces is shown on page B.

System of Power Relations - The Horizontal Dimension

The horizontal axis represents systems of power relations, founded on the four driving forces: *The Ordered, Independent and Potential World* and *Political Control on Home* and *Global Mush, Numb Convenient Society* and *Interdependent Community*. This dimension describes a constellation of power: where does the meaning of home come from, who has the power to define it. There are four systems of power people encounter in the future context, an independent system, a political system, an industrial system and a community system. These create certain conditions for peoples' lives and their behaviour. In a political system, an authority plays a big role in enforcing and emphasising a certain meaning of home. An independent system is a system where things, entities, and people are treated autonomously and conform to their individual potential. The industrial system is focussed on creation and availability, driving creation and convenience to the centre of human behaviour. And finally a community system, in which dependence and interconnectedness are emphasised.

Means of identification - The Vertical Dimension

The vertical dimension describes means of identification, balancing flexible and stable aspects of life. This dimension is constructed by the four driving forces: Human and Place *Broken Mergence* and *We Cannot Comprehend the Whole World* and *Home Must Stay the Same so We Can Change* and *We Are Being Shaped by Land*. These driving forces form 4 means of identification. Firstly, place: people extract identity and recognition from a place, their environment, in contrast however people do experience a certain flexibility of the mind, imagination. Second, continuity: this means of identification conditions and the idea of continuation in people's lives, this identification with continuity is a goal of itself. Third, tangibility: the material world and the touch of objects is the means of identification, emphasising routines and physical aspects of human behaviour. And finally, memory as a means of identification, people concentrate on attaching to ideas of past, present and future.

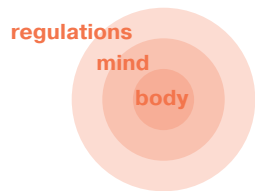
Directing Boundaries - The Levels

Three driving forces form levels on which these future frames are described. The relation between these driving forces is not a dimension but is present in all frames, they describe different levels on which boundaries are navigated. The three levels are: body, action and order, these are formed by respectively the driving forces: *Bored Body* and *Constant Movement and Construction of Boundaries* and *Hard and Soft Boundaries Creating and Denying Access*. The levels are regarded as 3 concentric circles, first the body: how do people relate to the body, what is the role of the body in the meaning of home, second, action: what actions relate to the meaning of home and third, order: what orders or regulates the meaning of home.

Framework

This is the framework of 16 future home conditions. It describes components of home and the relation.

memory tangibility continuity place	means of identification	title status	association confidential	experience stimulation	movement freedom
	accessories exhibition	technology appropriation	domestic aesthetic materialize	persevering heritage responsibility	
	being alone destimulation	asset pride	lifestyle tradition	family care	
	parcel ownership	key privacy	house creation	terrain permission	
	systems of power relations	independent	political	industry	community



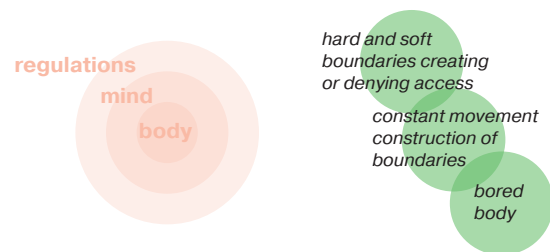
A

Framework Cluster Composition

This is the framework of 16 future home conditions. It describes components of home and the relation.

The clusters composing the framework, the dimensions and the home conditions.

memory tangibility continuity place	means of identification	title status	association confidential	experience stimulation <i>what is home still? everything</i>	movement freedom <i>dwelling within movement</i>
	accessories exhibition	technology appropriation	domestic aesthetic materialize	persevering heritage responsibility	
	being alone destimulation	asset pride <i>intimacy, power and the gendered home</i>	lifestyle tradition	family care	
	parcel ownership <i>humans are the space they can create</i>	key privacy <i>lonely and exclusive home, emptying of public space</i>	house creation	terrain permission <i>public and private becoming more similar</i>	
	systems of power relations	independent <i>the ordered, independent and potential world</i>	political <i>political control on home</i>	industry <i>global rush, numb convenient consumption society</i>	community <i>interdependent communities</i>



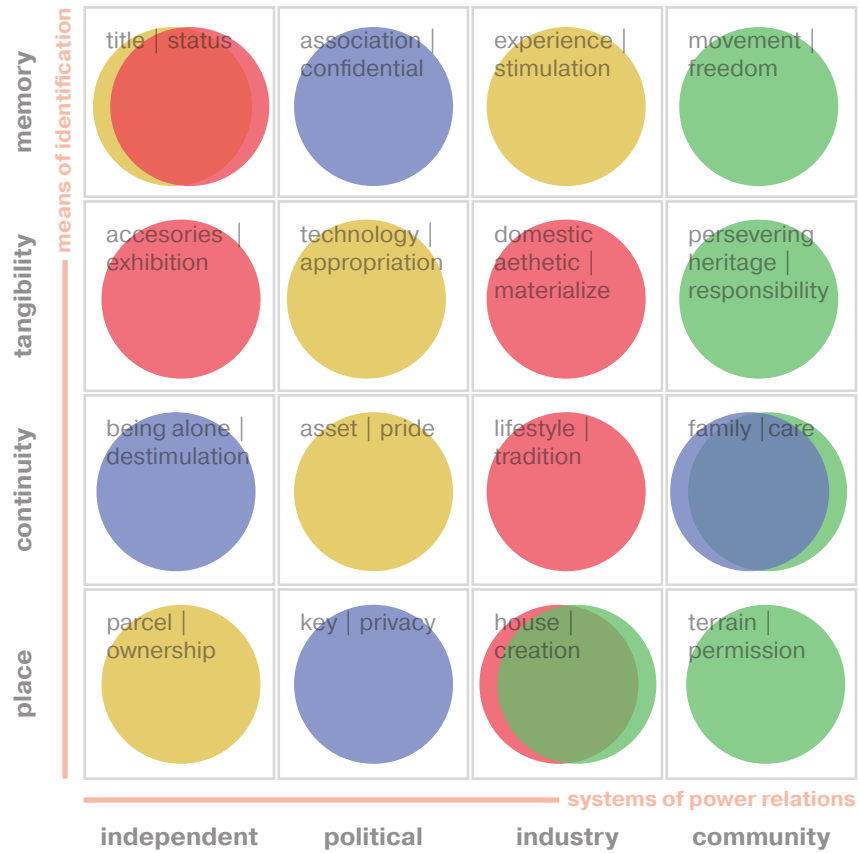
B

Framework

This is the framework of 16 future home conditions. It describes components of home and the relation.

Analysis

A pattern of actions is apparent in the framework, manifesting, occupying, expressing and excluding.



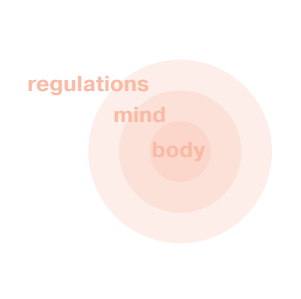
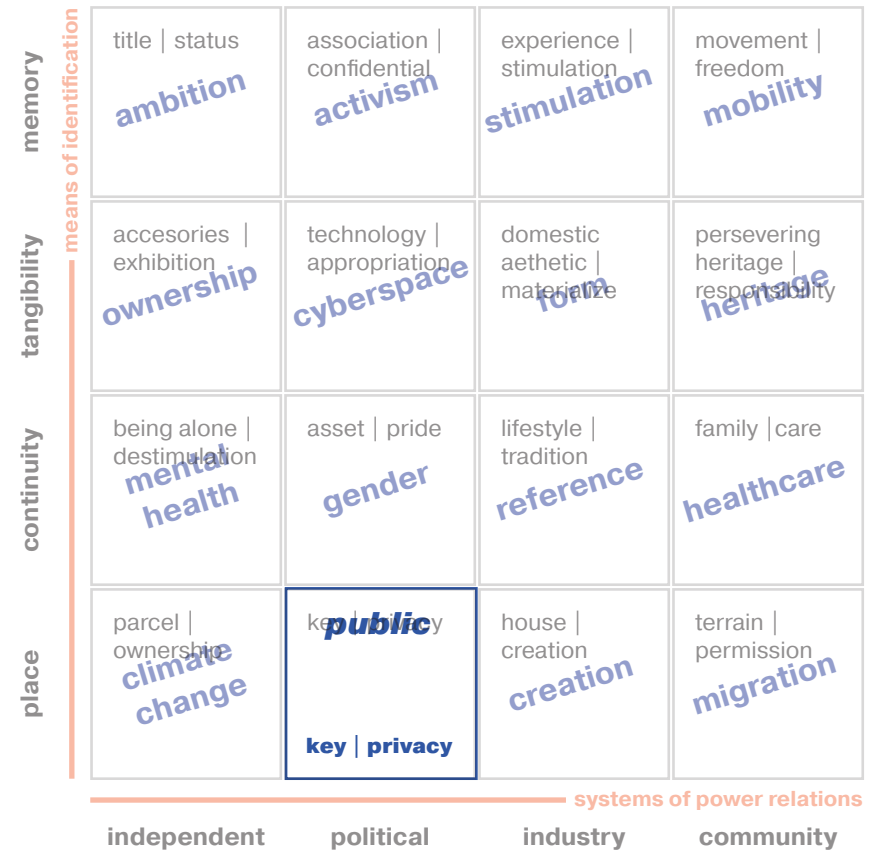
C

Framework

This is the framework of 16 future home conditions. It describes components of home and the relation.

Choice

The choice to further design on one home condition.



D

I The Framework

Identification x System of Power Relations

The dimensions combined form a framework that presents 16 home conditions, which are created by the combination of a power system and a means of identification. The home conditions reveal future behaviours and attitudes of people and their relation to the concept of home.

Analysis

I analysed the framework to understand the home conditions and determine patterns and features of the framework. To make sense of the framework I analysed the different home conditions, looked for similarities or ways to compare them. Since sixteen home conditions are a lot to comprehend at once, analysing them is a way to get an understanding of the complete framework. Through the use of the models of the deconstruction phase (pages 29 & 30), I determined the home components and relations within each home condition. What is the relation people have with home and what component might fulfil this relation? These are presented in the framework as text. Next, through the different levels of home, presented in the framework by the body, the mind, and regulations I interpreted how in each home condition people approach the different levels, is there a strategy or an attitude? How do people in each home condition direct these levels or how are they addressed? This resulted in a pattern of four different approaches to the different levels: to manifest, to occupy, to express and to exclude, shown related to the framework on page C.

- To manifest is an attitude towards boundaries, based on the activity of manifesting. It is a kind of negotiation between different entities, it emphasises exactly the between and the act, manifestation happens continuously.
- To occupy is a strategy people apply. Reasoning from appropriation, a desire to have close, to understand to take, focussed on the occupied thing, place, idea.
- To express is behaviour, originating from the self and directed to the outer world. People use their whole being to express, body, clothing, voice etc. The self, the expression of creative output of one's being or the outer world, the influence on it, both can be the aim of expression.
- To exclude is a mechanism influencing people's behaviour. Focussed on the self, neglecting or deliberately excluding the outer world.

Lastly, I linked different topics with each home condition, page D shows the topics. These topics all relate to the behaviour, the situation in the home conditions, they describe the concerns or relating systems. The topics are associations, as each home condition is not necessarily linked to just one topic. One home condition is framed, this is the direction I chose for phase II.

Intermission | 16 home condition

Place x Independent
Home is a parcel
Home-relation is ownership

The land that is ours is our home. It represents our ties with the world. How we define and divide land is based on hard lines, regulations, agreements. A negotiation between the world economy, humans, and potential, and sometimes nature establishes these lines of ownership. Markets are fluctuating in value and climate is changing land, but land ownership is not that mobile in our minds, only when we want to get rid of it. Ownership is dividing people into different categories, owners, renters, squatters, non-owners et cetera. Often we take our environment for granted, we are convinced that there is land for every pot or person and it is there for us to own.

Place x Political
Home is a key
Home-relation is privacy

Home is the exclusive space where we can be emotional, moving all significance into our home, we empty public space. In our individualistic society we are constrained to our homes to express emotion, to create rituals, to be intimate and to be ourselves. Technology allows us to remain inside our homes, artificially creating the world outside. Our real social surroundings have disappeared, physical togetherness is no necessity for human functioning. Homes are the places that are differentiated from other places. Our individuality is constantly reinforced by society and we want to be independent and autonomous, on the other hand we want to be social, but not in our most and only intimate private space. While our home did differentiate, other areas did not, these spaces are emptying, not only in emotional sense but also in historical and national sense. Public space is less a space to capture and build past and future. Essentially we are the most lonely we have ever been.

Place x Industry
Home is a house
Home-relation is creation

We are creating, discharging beings, we also create to be at home. The urge to create leaves the world with remnants of human creation, scrap, waste, fragments of creation everywhere. What we create we know. Hands, arms, feet, our body plays an integral role in what we create functions as our instrument to create. There are more and more creators in this world, natural and artificial. This is threatening our ego. How original, creative, smart are we? Is the idea that humans are exclusively gifted with the power to create still persisting? The way creation is established is diverse, from global production to home made. All media however are organised around individual creation. enabling a do-it-yourself culture.



Figure 25. To manifest, to occupy, to express and to exclude.

Place x Interdependent
Home is a terrain
Home-relation is permission

Where we are at home is a matter of permission, a negotiation whether someone can manifest themselves in a specific place. making it a public and a private matter. Boundaries between public and private are fuzzy, by technological development but also by legislation. Public and private are often blurred. Although individual rights based on home metaphors have expanded, the legal boundary surrounding the home has eroded. The public is pervading the private sphere and the private is visible in the public. Concerns arise when the public is perceived as strange, inciting attitudes of suspicion and rejection. For example in the case of migrants the blur of public and private demands from them even more exposure of their private lives, to be a part of the public.

Continuity x Independent
Home is being alone
Home-relation is destimulation

The bodily experience is a way we can destimulate, find rest in a world that is always demanding our presence. By excluding ourselves from our surroundings. We are at home with ourselves. Humans are an effect of the space they can create, constrained by the unequal distribution of assets and resources. The spaces we inhabit are an expression of our identity, who we want to be. We appropriate the larger world to our abilities, to counter or show our class and status. But we cannot escape the static structures of inequality. Spatial privilege, gentrification and displacement make the spaces we inhabit inseparable from external abstractions. And the inequalities are spatially segregated, homogeneity of places and people persists as anxieties linked to diversity and social change dominate the public. When people leave their safe bubble, they experience stress and fall back on the sense of self. Displacement derives people from their ability to create a safe bubble and a culture shock is ever present, a sense of self is crucial in this state of being.

Continuity x Political
Home is a gender
Home-relation is pride

Humans surround themselves with things; family, space, walls, to create a sense of security in the middle of them. The first 'thing' we are surrounded with is our mother, creating a family. The image of women as securing and caring is maintained in our idea of home. Home is associated with women and men with "the world". Family contains a similar image, a well-behaved construct, free from flaws. This image is not always reality, but a too harsh contrast and shame make people let their situations be unnamed. Both concepts are fuelled with power relations and involve a thin line between unique safety and unique potential for terror. As the image of home as the secure female space persists, masculinity and patriarchy have been in decline, resulting in changing power relations. The fragile duality of safety and terror and the changing power relations create uncertainty and vulnerability, but also space to reconsider home, gender, family and power and our relation to it.

Continuity x Industry
Home is a lifestyle
Home-relation is tradition

The world, and the people in it, presents a lot of diversity. We are building on incredible amounts of knowledge and legacy. Our opinions and beliefs separate us from others, we have the desire to be an original, referencing the legacy of our own history. We have the desire to make this history untouchable for others, because it is our own, or that of our group. feelings of insult or inequality often arise when the past is discussed. What is right or wrong is not often up for debate. Wearing your hair wrong, listening to the right artist, driving the wrong car, knowing the right stories. What is right and wrong not only originates from history, more than we'd like to admit the industry is playing a big role in convincing us.

Continuity x Interdependent
Home is a family
Home-relation is care

One constant aspect of life is the people around us. Family can be the most continuous of relations, not only because our parents define our existence but also society reinforces recurring family gatherings. But the definition of family is ambiguous, moldable, used differently in different situations. Family could be any group of people, always describing a dependency relation. Our home is merged with the idea of these relations. Family are those who care for you, at home. Every now and then we are reverted to the continuity of our related family for support. However, by fragmented families and displacement of people, our support can be lost, and we rely on systems of care to care for us, outside of home. This duality of dependency, on family and the system, is both oppressing and essential.

Tangibility x Independent
Home is accessories
Home-relation is exhibition

Our desire to decorate, to fill our environment with stories, beauty and accessories creates our homes. Not only our environment is filled with meaningful objects, we especially decorate ourselves, to carry our home with us. We consume jewellery, clothing, hairdos, make-up and plastic or inky extras in or on our bodies. All these accessories tell a story, this could be a more global one: like Nike or Apple or a personal story. We want to exhibit ourselves and as this exhibition we express our home.

Tangibility x Political
Home is a technology
Home-relation is appropriation

Technology allows us to leap boundaries to attain proximity to distant matters. So that we can be at home in cyberspace. We immerse ourselves in the environments of others and artificial ones, a space beyond our own environment. What is tangible are the instruments, the technology that opens the door to this cyberspace and the images it displays. These objects cling to us, sometimes becoming part of who we are, or our body. With technology we can invade other spaces or deform our surrounding environment. It enhances our feeling of control over distant, abstract or uncontrollable matter.

Tangibility x Industry
Home is a domestic aesthetic
Home-relation is materialise

We do not always have an intention for materialisation. This futility of materialisation is what makes up our home, coincidence and indulgence create the composition. Our homely dissipation stands in contrast with our experience of the utility of everything else. Global industries materialise our desires through universal sizes and production methods, increasing the amount of things, decreasing the diversity. We are used to the endless potential of industries and their indulgence. A feeling of fear emerges when thinking about scarcity. Averting also the scarcity of waste, because without waste or destruction, there is no value.

Tangibility x Interdependent
Home is persevering heritage
Home-relation is responsibility

People want to preserve heritage, to recognize, to dedicate, to tribute. A community gives meaning to heritage and expects responsibility over it. The act of preserving that what is left from past generations, keeps us busy and this act, our routines is what creates our home. Wherever we can manifest our acts and routines we can create home. We are able to adopt new habits but we are often pulled back to our origin, with old routines and responsibilities.

Memory x Independent
Home is a title
Home-relation is status

What we achieve in life, the story we can tell about ourself conditions your home. The title or story raises expectations of others creating another outline for what home is supposed to be. People feel an incredible amount of pressure to reach the title their potential promises them. We make sense of the world through hierarchies and status. We are aiming for a physical, mental or popular achievement, as long as it is outstanding or reinforcing our individual story. We make use of our environment to fulfil our ambition, to work towards our goal. Can the striving to continue our story, to always aim a bit higher, be rhymed with growing older? We reject our natural decay and look for artificial ways to continue our ambition.

Memory x Political
Home is a association
Home-relation is confidentiality

We use others, our environment to extract our truth, this creates differences between groups of people, building on their own truths, which are only slowly and little changeable. We are at home where we can make sense of the environment and we can think along with the people that surround us. We do not want to be confronted with other truths and spatially separate ourselves, creating our own local. When confronted with other truths there is conflict and activism. People associate themselves to convince others and share their rationale.

Memory x Industry
Home is an experience
Home-relation is stimulation

Home is diverged in every direction. The entire world is our home. We seek and often find stimulation always and everywhere. We concentrate more and more aspects of life in one spot: the home. As we grow older we are inclined to stay there and move less. Between generations home has a different meaning. Home is where we work efficiently, home is where we care for our family, home is where we are social and home is where we are supposed to feel at home. Home can be the entire world. Our ideals are embodied through our material culture, but how do our ideals relate to the blurred reality of home? We can be homesick with our imagined idea of our home. With the pressure from everything everywhere, it is hard to reach a state of satisfaction.

Memory x Interdependent
Home is movement
Home-relation is freedom

People can dwell within mobility. Destabilising all aspects of life: ranging from family, friends and food to even weather patterns. Movement moves our concept of home beyond the conventional. Mobility of people, objects and ideas is inseparable from place and geographies. The modern question is: where should we go? People can dwell within mobility. Technology makes this even more possible. This affects our ways of living. We take substances, such as taste and make it more solid than the house where we are expected to be at home. The expense of increased human movement is vast. Displacement is transformed into placelessness, influencing the ability to control the environment. Mobility and stasis, displacement and placement, as well as roots and routes go into the making of home.

You might have read the second intermission about possible directions and hopefully you have taken a look at the framework from the last chapter. I hope you can imagine that relating to this future context, with the sixteen home conditions is quite a complex task. I would have loved to continue working on and designing with all the sixteen home conditions, direction for a future context. In deciding which road to take for now, I rely a great deal on my intuition, also because I enjoy the freedom in this project to make my own choices. I have to be fair, two of the sixteen directions I personally am hesitant to engage in, I feel they are too heavy, too scary to dive into. I feel I have not formulated my own position and understanding sharp enough on the topics, gender and healthcare, to be able to relate to them. Next to that I lack the experience and feeling of sensitivity around these topics. Another designer with different opinions definitely would have felt and chosen differently. Next to my intuition, two other factors also play a role in deciding which direction to take: the knowledge I have gathered throughout this project, how the home conditions connect to this knowledge, and the network or system relating to the home conditions and the accessibility of these systems. During this project the knowledge I gained is specific

for my domain, home, the topics in the framework are related to home, but some of them require more in depth knowledge. For example, if I would like to do something with cyberspace and home I need to gain specific in-depth knowledge on the topic of cyberspace. Therefore I considered building on the knowledge I already gained.

Some topics require a certain position in or relation to a network or a system. It would be blunt to design for a system such as property law, without the interest and expertise of people in the current system, such as lawyers or judges. Not only the people in such a system are important, also the understanding of how it works.

These considerations, after contemplating some time, brought me to the decision for a specific part of the framework, see page C. This future context describes a home condition where home is a key and we have a privacy relation to it. The condition is characterised by one of the driving forces: Lonely and exclusive home emptying public space.

Phase II - Vision

Stating, Grounding and Envisioning

In phase two the focus lies on relating to the future context and on the values of the designer. What transitions are desirable when looking at this probable future and which direction to take. In this stage the designer's responsibility and values are addressed. This phase consists of three parts: stating , grounding and envisioning .

Stating

Statement, Reflection, Future Reality Check, Statement Defence

II Mission Statement

The mission statement is a statement about the desired direction of the designer. There are a few ingredients that make the statement, including: the person, party, the designer, *the who*, who wants to engage in this direction, *the human* that should be targeted, the intended *behaviour* of these people and the *mechanism* that will induce this behaviour. The entity that formulates the statement can vary, from an individual designer to a group of people, a company, a municipality or a country. What is made clear with stating the who is that this whole entity approves of the statement. The statement should reflect the values *the who* embraces and should be founded in the context structure. In the process overview (figure 26) the mission statement is similar to the preconception statement. The acts of creating these statements are comparable, because they both demand the designers to state their position. The difference is that a mission statement has consequences for the design direction, and therefore for the world. The effects of the mission statement are not explicit, but can be investigated. The next 3 steps; reflection, future reality check and defence are experiments to assess the consequences and effects of the mission statement.

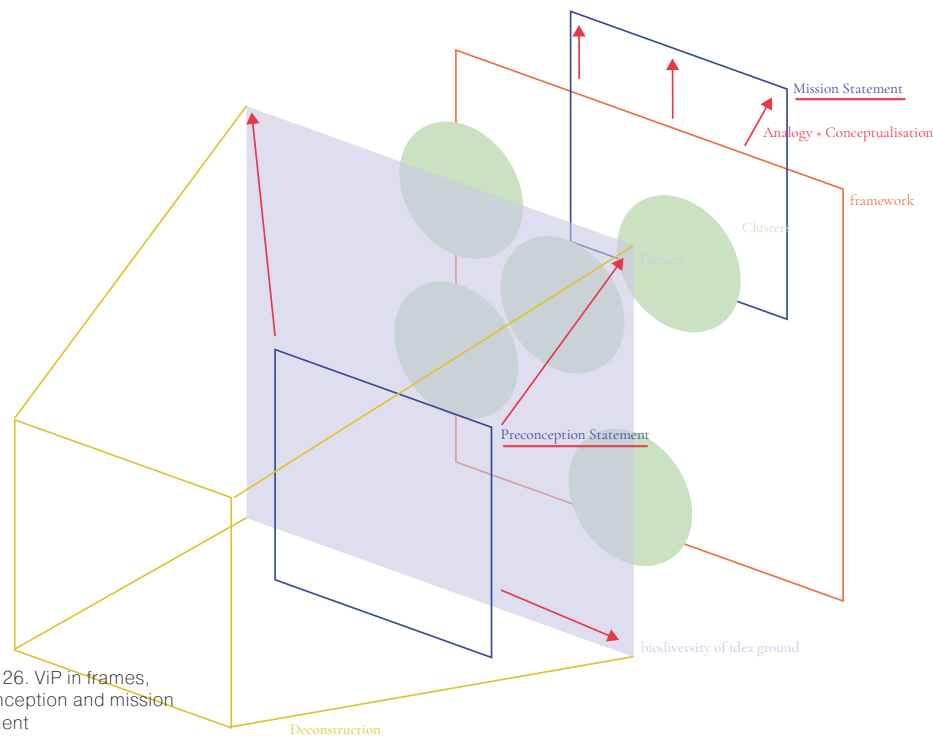


Figure 26. VIP in frames, preconception and mission statement

method

I Home statement

A statement is a sentence about the preferred future direction, what do I, as designer, want to manifest in the future. This statement contains the direction in which I want to move the probable future into a more desirable one. To be complete and give a full idea of the transition this statement involves, the probable future is repeated here, followed by the mission statement and a more elaborated vision.

From the probable future -

**Home is a key
A privacy relation
Lonely and exclusive home emptying public space**

In our individualistic society we are constrained to our homes to express emotion, to create rituals, to be intimate and to be ourselves. Technology allowed us to move more and more into our homes, artificially creating the world outside. Our real social surroundings have disappeared, physical togetherness is no longer a necessity for human functioning. Homes are the places that are differentiated from other places. Our individuality is constantly reinforced by society and we want to be independent and autonomous, on the other hand we want to be social, but not in our most and only intimate private space. As our home did differentiate, other areas did not, these spaces are emptying, not only in emotional sense but also in historical and national sense. Public space is less a space to capture and build past and future. Essentially we are the most lonely we have ever been.

To a more desired one -

Restored public appearance enhancing the dynamism of both the public and the private by public creation

The combination of individuals together can hardly ever become one, but they can create one. One language, city, music, dance. People all have the desire to appear, to join, to create. The public allows these activities, asking people to be vivid, collected. To be the moving matter in the public space of continuity, of something bigger than ourselves. The world shows herself to us in public space, and we ourselves are elements of that world, appearing for the others. In the public realm we recharge our home spheres with the dynamism of others, strangers, the freedom of movement and the space for chance. This public vibrancy, the public heart, or *hestia*, is the fire around which the community is built. In our private domain we can depart that public world of appearances and comfort ourselves with the warmth, the fire, *hestia* around which our private lives are built, of our personal controllable surroundings.

There are more words needed to explain this statement, because the terms used, denote specific qualities and nuances of the vision.

content

Appearance

This might sound a bit superficial, as the concept you could have in mind connotes terms like looks or beauty. But if you bare appearance from these ideas, the meaning changes, into something like being there in front of a spectator, someone else who can behold. This concept of appearance is closer to identity, a confirmation that you are appearing in front of others, who can see or identify you as being there.

Dynamity

Aristotle formulated the term dynamis, the pure potential or possibility. Nowadays we use the concept of dynamics in physics to deal with forces and their relation primarily to the motion of bodies or to describe a pattern of change, growth or activity or it means the contrast between forces, as in music or even in people. <https://www.merriam-webster.com/dictionary/dynamics> Dynamity is based on these notions, describing the interplay between stasis and motion in the public and the private. The public is a space of freedom of motion but the fabricated material in the public (roads, street furniture) are static contrasting the private sphere while the individual motion is limited, the materials are more mobile (the dutch word for furniture, meubels comes from the word mobile) (Rybczynski, 1986).

Hestia

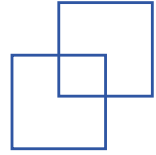
This term descends from the name of an ancient Greek goddess, Hestia, the goddess of the heart and fire. She was both the foundation of domestic life, the fireplace, the heart of the house and the public fire, the heart of the city. In earlier times fire was essential to establish a society or community. Her public significance was closely bound with the political world, the political centre of a community. (Kajava, 2004). In this vision Hestia covers the unique conditions of the public and the private; the public fire is something apart from the domestic fire but they were, in ancient Greek, both fires. Hestia denotes the underlying similarity of the public and the private while maintaining the distinction of the two.

Public & Private

The public and the private describe both spaces and conditions. Arendt describes that without a public we are deprived of our humanity, because we lack a reality of appearance, the objectivity of a shared common world, and the continuity that transcends ourselves. Although this sounds rather negative, she also stresses our need for a private life, for our individual ties with the world. The private is the sphere of the home and uniqueness, or to approach it negatively: it is the sphere of inequality, of biological necessity (Kattago, 2012). While in the public, we are equal, because of our uniqueness. "We are not born equal, we become equal as members of a group" (Arendt, 2000)

Intermission | words

Reading these words of the mission statement, might leave you wondering: what is dynamity, what meaning does Hestia have in the future, isn't appearance very superficial? Not only the meaning of these words might be vague to you but also the intention of using them can be puzzling. What is the purpose for a designer to adopt (or invent) such terms. Apprehending a vision and being able to express such a vision often involves words. Words that capture the thoughts and ideas of the designer and make these accessible for others. This is not only puzzling for you, others who try to comprehend the vision of the designer, but also for a designer this is an ambiguous process. Articulating an idea, a thought, (aiming for) something new requires finding the right words. But I would argue that without interpreting existing words and inventing new words, we cannot think new things, we cannot imagine new objects. ***It matters what thoughts think thoughts*** Donna Haraway says, herself a great inventor of words. Her words speak volumes; the words we have are powerful and colour, but also limit our reason. Sometimes to address something new, our available words fall short and we require the design of new words.



Reflection

preconception

mission

reflection

II Reflection

To examine the development of the mission statement, the preconception statement can be used to reflect. How did the gathering of factors and finally the creation of the worldview influence the position of the designer. By reflecting on the relation, the similarities and differences between the preconception statement and the mission statement, the mission statement and the process itself are evaluated. The designers gain insight in which ideas and goals they preserve and what concepts about their domain have changed. This reflection serves as an experiment to challenge the bias and the position of the designer.

I Reflection

By reflecting on my mission statement and the preconception statement, I examine my perspective in the domain. Has it changed? How? Why? Which of my initial ideas are still there? How fixated or flexible is my position within the domain of home? In this reflection you need to keep in mind that I concentrated on one of the home conditions in the framework.

Restored public appearance enhancing the dynamy of both the public and the private by public creation

I state that home is where you lay down

Close your eyes

Home includes or excludes

Solves and dissolves

Home is a house, a body, a country, a football club

Or somewhere and something, someone or something to do

Do I want to increase us feeling at home everywhere?

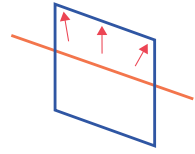
Do I want to broaden the concept?

Or am I just searching for home?

Let me start with the forms, the form of the preconception statement really differs from the form of the mission statement. Which raises the question: are the two comparable, can I reflect on them when they are this distinct? It definitely complicates the reflection, but I can still reflect on the content and the message of the two statements. The mission statement definitely contains more vision, more direction, every word in there is shaped and has meaning, whereas the preconception statement expresses a feeling, it is an attempt. In the mission statement I describe home in relation to other things, the preconception statement is searching to define what home is. The same goes for behaviour and action, in the preconception statement I describe actions and in my mission I formulate behaviour. I would conclude that the mission statement contains more detail, nuance and understanding than the preconception statement. The mission statement goes beyond my preconceptions and sharpens my view, see figure 27. The idea behind the sentence "broaden the concept" is preserved in my mission statement, I still want to enable people to have a broader understanding of what home can be.



Figure 27. Reflection of preconception and mission statement. Light blue signing the preconception statement, darker the mission statement



Future Reality Check

values

what not

mechanism

II Future Reality Check

The next step in evaluating the mission statement I named the Future Reality Check. The analysis of the mission statement on different levels serves as a preparation to *defend* the statement (the following step). The goal is to make explicit what the values behind the statement are, what possible negative effects can be foreseen, the effects the designer might want to oppose and to reason why the mechanism of the statement is going to work. This analysis is done by the who, who created the statement, no other perspectives are yet involved. This step draws on knowledge from normative ethics and basic human values (Schwartz, 2006). Normative ethics is an area of moral philosophy and attempts to unravel basic principles directing how to act, live or what kind of person to be (Kagan, 2018) and involves taking in a position. The general approach is to distil from an act something more basic or fundamental and make a moral claim on those fundamental ideas. This is also the reason to identify the undesirable, what Designers are not philosophers, so to provide a means to approach the mission statement normatively, I rely on the theory of basic human values. Values are abstract goals and can serve as standards or criteria, they are tied to emotion and every individual has a value system, a hierarchy of values. Schwartz identifies nine basic human values, a manageable amount for designers. These nine values, the definitions, the words can constrain the designers' analysis of their statement, Schwartz's theory can be helpful, but should not be simply copied when analysing the mission statement.

I Future Reality Check

I bluntly stated in previous text that my mission statement describes a transition into a more desirable future, but this needs to be justified. What does a more desirable future mean and what are the effects of my statement? Here I turn to normative ethics, concerning how to act or live, normative ethics is an attempt to state and defend the most basic principles governing these matters. (Kagan, 2018) Firstly I examine the values underlying my statement, how these can defend my statement and reflect on how the values fundamental to my statement relate to my own values. Then I state the mechanism, which I expect to bring about my goal. I reflect on how my statement is context based and finally I explore the undesirable, what are or could be negative effects or challenges of my statement.

Values

Universally public (universalism)

By inviting people to appear in the public I aim to make the public an accessible space. Human ability to achieve, to prosper in life might be up to chance (Pinker, 2018), space is unequally distributed and so is the possibility to establish a home, a private. The public opposes this inequality, as it belongs in theory to everyone. By the focus on the public I intend to enhance this opposition and let the public be a place for everyone: people endowed with a rich and established home and the unhomey (Lauzon, 2017). Because I'm convinced that we all have the right to a public, as we all have the desire to appear (Arendt, 2018).

Freedom to interpret what is home and what is public

How individuals experience the public and the private is diverse. With the statement I invite to fill the public sphere with all different interpretations, experiences and perspectives of individuals, other species and things. Not only to stress the freedom of interpretation of the public, but also to see our home in a different light, release our understanding of home from its constraining forms, like the house or the family or the digital home screen.

Diversity not sameness

My understanding of equality is founded in diversity not sameness. This might seem like a tension, how can we treat everyone equally when we're all different? Especially when it comes to such a concept as the public, where all these unique humans, plants, animals, stones temporally are part of. Here again Hannah Arendt gives a solution for the variety of the world and its equality. She explains that the appearance of people, animals and things is unique, and is so because the appearance is there to appear in front of spectators, or maybe in front of a public. She argues to embrace this variety, to spectate and to understand that our uniqueness is exactly our resemblance.

Connectedness to something real

When people are in contact with other people or the world and approach this world with openness, their judgement is affected. My statement draws on the notion of contact, connecting to something real, real people, the real world and allowing it to affect a judgement or a prejudice. Through Allport's (1954) contact hypothesis I argue that more contact or at least public appearance stimulates more nuanced judgement. Intending to judge based on individual behaviour instead of groups or prejudice and on our experiences of the world instead of the news or media.

Reflecting on my own values

Many social scientists view values as the criteria people use to evaluate actions (Schwartz, 2006), corresponding to this idea, the mission statement can be evaluated by its underlying values. Schwartz' theory identifies nine distinct values that people universally recognize. I put my own basic human values to the test, (<https://www.discoveryourvalues.com/>, figure 28) to parallel my values with the ones fundamental to my statement. Although the values of the statement are not formulated in the same way as the basic human values of Schwartz, the similarity is notable. The values behind my mission are infused with universalism: I recognize that I feel the need for equal appreciation for different people and other things. For defending the morality of the mission statement, this is one of the most important aspects. Another value that is strongly represented in my mission statement is the freedom to decide and think for oneself as long as it is not at the expense of others.

The definitions of the values as Schwartz defines them.

Self-Direction: independent thought and action; choosing, creating, exploring.

Universalism: understanding, appreciation, tolerance, and protection for the welfare of all people and for nature.

Benevolence: preserving and enhancing the welfare of those with whom one is in frequent personal contact (the 'in-group')

Mechanism

The statement claims that through dynamic creation public appearance is restored and the dynamity of both the public and private is enhanced. There are other mechanisms possible, for example obliging people to go outside, or rewarding them. I chose for public creation and I will explain why I think this mechanism fits the statement. First of all this mechanism emerged from the context. The future context sketches a disbalance between the public and the private in terms of control. Privately we can control our environment and so we (to some extent) create our private environment. To balance private and public, this mechanism adds a sense of control: the possibility to create in the public. Secondly, the possibility of creating something invites people to join the public, because making is connecting, according to David Gauntlett (2013). He explains that when we create something it often involves a social dimension and the thing that is made, is the connection through which people engage in their social and physical environment. Finally, I believe that this mechanism is quite tolerant. Creating is not demanding for people to join, this connects the mechanism to my values.

Context-based

The statement is based on the future context, one of the home conditions. But how is the context reflected in the statement? To answer this question I look at the context description. Previously I already described one way in which the statement is grounded in the context: the mechanism of creation, which is already known at home, but used in the statement to reach the desired effect of restored appearance and enhanced dynamite. Creation also relates to another aspect of the context: the emptying of public space. If I want to interfere with this development, I cannot propose an all too opposing alternative. This is why creation is a reaction to this emptying public space, creating can be less definite than filling or altering public space. Third, the context indicated that the significance of the home is withholding people from participating in public. Again the statement is a reaction to this phenomenon, not radically opposing it, resulting in the choice for the word appearance: physically locating oneself in the public, giving the freedom to decide whether to participate or to really show one's identity not. Finally, the home condition describes the significance of the home, excluding the public. This is maintained in the statement by rebalancing public and private, without letting go of the uniqueness of the home. The statement invites people to reconsider their home by regarding and appearing in the public, not only to acknowledge home or the private as place to recharge, but also the public.

The Undesirable

I have my own interpretation of the public, what it means, what it includes. But what I want to resist is to force this interpretation onto others, prescribing what is public and what not. As the statement concerns a balance between public and private or home, this evenly counts for a home interpretation. I think it is undesirable to limit these ideas, or exclude some interpretations of the concept or force a specific meaning onto people, not supporting the freedom to think and define these concepts for oneself.

Second, limiting freedom of action I consider an undesirable effect as well. Figure 29 shows a picture of a sign in the centre of the Hague, and illustrates both the limiting of freedom of interpretation and freedom of action. The public is the place to play football, but you are not allowed to do that here. The measures might be understandable, because of the sounds or safety for example, but this sign is so explicit, that it spells out exactly the definition of what is public and what you cannot do (voetballen: soccer, in this case). The last undesirable effect I disapprove of is forced participation, meaning that my statement would insist or force people to participate, to do things in a certain way, or to be unable to disassociate.

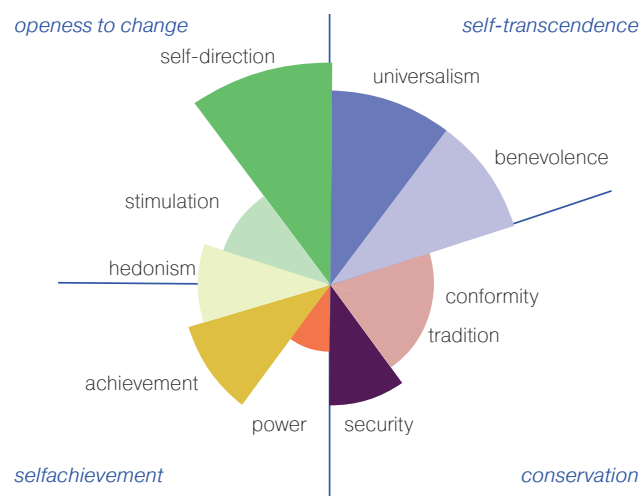
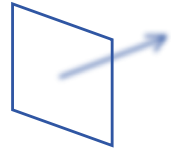


Figure 28. My values



Figure 29. sign in The Hague city center



Statement Defense

Gaia

The Things

The Other

II Defence

The final step is to assess the statement by incorporating the perspectives of others and other things, figure 30 gives a visualisation of how that might look. With inspiration from 3 great philosophers; Lovelock, Levinas and Latour, the final assessment of the mission is a statement defence. A kind of trial in which the designer defends the mission statement for 3 others representing different perspectives. The statement is assessed on the effect on the world, others and other things. The three philosophers have developed the world, other people and things into concepts. I give a short description about what these concepts include and how they are used in the defence. I feel the need to mention that this description is incomplete, but to the best of my ability I try to do right to these wonderful theories and convey the message I extracted from them.



Figure 30. Inviting other perspectives to the defence

The world, Gaia by James Lovelock

It was a planet with apparently the strange property of keeping itself always a fit and comfortable place for living things to inhabit. I had the idea that somehow this property was not an accident of its position in the Solar System but a consequence of life on its surface. (Lovelock, 2016)

Lovelock's idea of the earth originated from the ability to look at the earth from space and see it as one unified sphere. The earth is not an entity with living things on it but a system, with all its diversity, uniqueness and unity: Gaia. And one of the few certainties about the Earth is that we humans changed the atmosphere and the land surface more than it has changed by itself in millions of years. (Lovelock, 2016) This gives us the responsibility to consider our responsibility and question how we affect Gaia, and what is our role in this system.

Others, the Other by Emmanuel Levinas

The other is what I myself am not. The Other is this, not because of the Other's character, or physiognomy, or psychology, but because of the Other's very alterity. The Other is, for example, the weak, the poor, the widow and the orphan, whereas I am the rich or the powerful. (Levinas, 1987)

The other in Levinas' work is always written with a capital O, indicating the importance of the Other. The Other and especially the face of the Other has the power to appeal to someone and reflect oneself. (Heuts, 2023) If we see the others as Other we cannot ignore this appeal and immediately feel touched by the Other, with their autonomy and dignity, refusing to be reduced to an object by the constitutive powers of our subjectivity (Métais & Villalobos 2022). The power of the (face of the) Other also reflects one's own power: the expression that the face introduces into the world does not defy the feebleness of my powers but my ability for power. (Levinas, 1987) The Other can only be seen as Other when the otherness is acknowledged, it is not unknown but unknowable, refractory to all light (Levinas, 1987). One can never really know the other. The statement defence is an encounter with the power of the Other and the unknowable and an attempt to confront the designer with the otherness, possibly affected by the designer.

Things by Bruno Latour

To balance our accounts of society, we simply have to turn our exclusive attention away from humans and look also at nonhumans. Here they are, the hidden and despised social masses who make up our morality. (Latour, 1992)

Bruno Latour ascribes great power and responsibilities to things, and compares those abilities to that of humans. Take a speed bump for example, in english even referred to as sleeping policeman, this thing prevents people from speeding, like a policeman. It acts so that people do not drive too fast and therefore possess a type of social power. (Waelbers & Dorstewitz, 2014). Not only do things act on their own, they also collaborate with humans, forming a kind of hybrid. A gun for example cannot shoot someone on its own, a person neither, only together they succeed (Verbeek, 2019). In this actor network, individuals, organisations and technology act as they fulfil comparable roles and interact with each other. Another ability Latour attributes to things is to create a possibility to increase choice (for humans). With the creation of mobile phones, for example, humans received the possibility to bring their phone wherever they were and so to contact others and to be contacted, whenever, wherever. Raising the question of desire, do we want to have this choice? And of responsibility, who decides to increase our choices? In the statement defence, it is useful to think about the choices designers expand and about the resources they use. Which things are they using to reach their goal?

I Statement defence

Gaia

G How does your mission statement affect me?

R I think you are a big part of my mission, as I want people to appear in public space, and to be honest I think you play a big role in the public. For example the seasons or the weather, and definitely in the future this will be of great influence on us humans.

G Yeah but how does it affect me?

R I hope people will feel more connected to you, in a way that when they go out into the world, and they are conditioned to your climate or see the trees in the street, they might feel more appreciation.

G And what do you prioritise, that people feel connected to me or to this public you are talking about?

R That is a tough question, maybe you find my answer is a bit weak, but I think I prioritise freedom, the freedom to choose whether people want to connect to you or to other people, the public.

G And do I have a choice in that?

R Yes I think you do, in a way, you should also have the freedom to interpret the public the way you want it to.

G In your statement you are talking about creation, don't you think we need a bit less human creation?

T No please go on creating, that means more things.

R I totally agree with you, Gaia. I see creation as a verb, as a mechanism to let people come together, not as that what is created. I should definitely think of how I can create creation without waste.

Others

O I think we already talked a bit about me, but there is a great variety of others involved in the public, for example if I was homeless, how does it affect me?

R Yes I understand, I think my statement is still universal, because it talks about public and private, I think you also have a private, when you are homeless. And then maybe even more, you might have the desire to appear or to have this focus on the public because you might value your private space differently. Do you understand?

O I think so

R Look at it this way, if we light a public fire, everyone, especially the ones, who are incapable of lighting a private fire will benefit from that.

O But I bet there are still people who you exclude?

R I am afraid so, I will probably exclude people, of course that is not my aim but the public might still remain inaccessible for some.

O Like people in jail.

R yes for example, and maybe also still for people who cannot totally join the public, like undocumented people. This is something I really want to prevent.

O You have to make sure that what you are aiming for really has a quality of accessibility. When you think about your mission, who do you imagine has the power to make decisions?

R Me! haha, and the public of course, as I said to Gaia, I think freedom is very important, I don't care so much for power, so maybe I could say my mission is very open source.

The first evaluation of my statement I did without the perspective of others. But in this section, to defend my statement I incorporate other perspectives, resembling entities that might be affected by my mission statement. The entities are: Gaia, the Other, the Things (see previous pages for an explanation). As a kind of trial, I try to defend my statement against the questions and perspectives of the entities, played here by three fellow design students. What are the effects I did not oversee, how does my statement affect these entities? You will read a conversation between me, the designer and Gaia, the others and the things, this conversation is based on the conversation we, me and my fellow students, had, just a bit dramatised.

Things

R You really want to talk now, I can see that.

T Yes, I am critical, I don't see all of this coming together, how does your mission affect me?

R Well I can think of you in the public space in various forms, such as street furniture, street lights, roads. My mission states that I want people to appear in the public, so they might use you more.

T I think I am even more present in the public space, also in shops or vehicles like bikes and cars for example.

R I don't think that you are really part of the public, you are talking about more private possessions.

T So you don't consider private possessions?

R In a way no, but when I think about it now, if the public is more an accessible and vibrant space, apart from shopping streets, this could have a positive effect on less consumption. Less shopping, more public.

O And, I am sometimes excluded here! When I do not have the money to buy you, things!

R Exactly, and things, be honest with me, you don't want to be that fast-fashion T-shirt in that shopping bag in the public, you won't live long.

T You are right, but I am often the reason people go out into the public, right?

R Yes you as consumption, I would like you to be something different, you as really public and not a private possession.

T So you want to create more possibilities in the public?

R Yes, more possibilities, more freedom of interpretation of what is public.

Figure 31. Gaia by Luka Jarram
An artwork of Gaia by the British artist Luke Jarram allows spectators to experience the world as if from outer space, to evoke gratitude for our planet.



Workshop

To evaluate this experiment I facilitated a workshop with the same 22 students, following the ViP elective, who joined the preconception statement workshop. For this workshop I created a form, which the students could use to reflect, you can find the filled in forms and their analysis in appendix 3 & 4. The workshop was divided in three parts: the reflection, future reality check and finally the statement defence.

Again Paul Hekkert wrote a short reflection on this workshop, describing the activities of the reflection and defence of the statement: "Shortly before Christmas (week 6), Ruby came back to class. Around that time, most students had composed their worldview and were ready to make the big step towards a statement, together reflecting their fresh and value-driven perspective on the domain. Did they really overcome their biases? Of course, they received some more purple tape, they also had to explain their new position to their group members, but most importantly, Ruby's intervention involved a 'Latourian' tribunal. In each group of four, the other three students would represent other stakeholders, human and more-than-human, that could be affected by the design goal manifested in the statement. These delegates were asked to critically examine the student's intentions and reflect on all possible ethical consequences. The students enjoyed this role-playing and learned a lot from these diverse perspectives. Again, Ruby managed to playfully and seriously intervene in the thought processes of our students, an intervention that was much appreciated in the verbal rollercoaster that ViP so often is. And again, I would love to also preserve the essence of this second workshop and incorporate it in any ViP class and process."
-Paul Hekkert



Figure 32. Giving a presentation about the different theories and the exercise of defending the mission statement.

Statement Reflection

The reflection requires the designers to critically look at their own position again (similar to the creation of the preconception statement). The assignment for the first part: the reflection is to tape the preconception frame and the mission frame on the floor. Defining the sizes of and distances between the frames is a means to create an understanding of the designer's development during the process. The students were asked to write down the two statements, a reflection and to draw the two frames.

Results

Types of Reflections

The analysis of the forms shows that the students reflected in 5 different ways on the relation between the preconception and mission statements. The types of relations that appeared are illustrated in figure 33.

Change | a total change appeared with one of the students, the reflection mentioned that the preconception was false.

Beyond preconceptions | 3 people reflected that through the process they were able to look much further than their preconception statement. Part of preconception | 8 people mentioned that their mission statement was a part of the preconception.

Focus | 2 people said to have found a focus in their fuzzy preconceptions. Their mission statement being the direction from their preconception

Within preconception | 4 people figured their mission statement within their preconception frame.

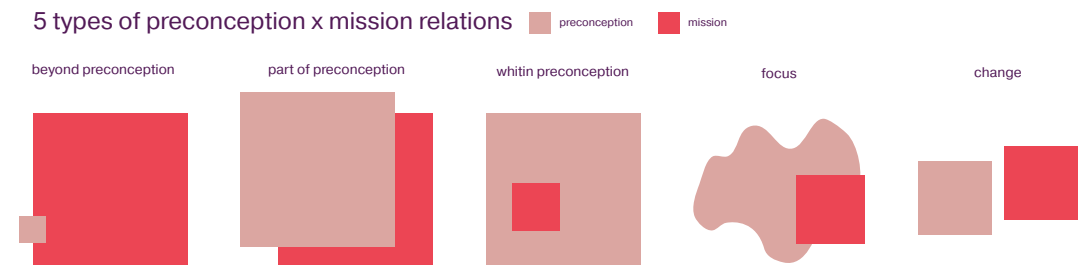


Figure 33. 5 types of preconception and mission relations

Stickiness

Ideally the gathering of factors and the creation of the future worldview, adds on the existing knowledge and ideas of the designers. However the first 3 relations, part of the preconception, within the preconception and a focus, do not indicate such a development. Yet the two other relations beyond the preconception and a change do show that the process broadened the perspective. In conversation with the students, we came to the conclusion that preconceptions can be sticky and that letting go of the now, is not that simple.

A Tool to Choose

Being aware of one's positions in a domain enhances the ability to choose between different mission statements. The designers can ask themselves, do I want my statement to be related to my preconceptions, or do I want to go in a new direction, beyond my preconceptions. Both options can be relevant, depending on the approach of the individual designer. For example when a designer is dealing with a very local domain, staying close to one's preconceptions might not be such a bad thing, however choosing a statement beyond the preconceptions might open up more possibilities and more durable and/or universal concept directions.

Form

The form of the preconception statement influences the reflection and how the two statements can be compared. When they are similar it is easier to compare and see the development of the statements. As the mission statement has a fixed form including: the who, who wants to engage in this direction, the human that should be targeted, the intended behaviour of these people and the mechanism that will induce this behaviour, it would be more easy to constrain the preconception statement to the same form. However, to freely state one's preconceptions requires the freedom to form the statement to one's own ideas, because also the form contributes to the expression of the preconceptions.

Future Reality Check

To do the Future Reality Check I asked the students to write down their values behind the statement, to provide an understanding of why this statement is valuable. The next question was to think of what they oppose or would not want as an effect of their statement and lastly to make the mechanism through which they expect to succeed their mission explicit.

Results

What stood out from the forms is that naming values is not an easy task. More explanation on the definition of values would have been helpful for the students. It takes skill to identify values. The sensitivity about values is not only a reflection on the statement but also on people's own values.

Reflection

Reflecting on this step, first of all this step should include more information about the definition of values, linking also peoples' personal values and the position of values in a design process.

Another addition might be to assess how realistic this statement is by questioning to what extent the statement is context-based. What aspects of the context are present in the statement and how does the designer handle those.

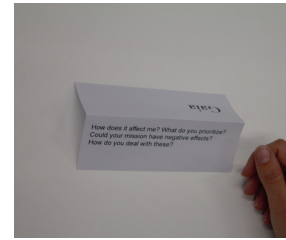


Figure 34. Namecard Gaia

Gaia

How does it affect me? What do you prioritise?
Could your mission have negative effects?
How do you deal with these negative effects?

The Other

How does it affect me?
Who do you include? Who do you exclude?
Who has the power to make decisions?

The Things

How does it affect me?
How does your mission increase choice or possibilities?
Do you use me? Why? And is that sustainable?

Statement Defence

For the final part of the workshop, the students got the assignment to form groups of four and take turns in defending their statement and each time taking on a different role of one of the perspectives: Gaia, The Others or The Things. The students received namecards, shown in figure 34, which stated their role and guiding questions they could ask while playing this role.

Results

Overall the idea of assessing a mission statement by running it by other perspectives resulted in new unexpected takes on the students' mission statements.

By bringing other perspectives to the table, the human-centeredness of the process became apparent. In the defence, the Other was generally naturally addressed, while Gaia and the Things often remained quiet. The guiding questions helped people to consider the effects on these other entities as well, but the method does not automatically incorporate these perspectives.

A difficulty with the perspectives of Others and Things is that these can take many forms, an Other can be anyone and a Thing can be anything. Gaia is more easy to identify with, as she has a name. It is for the group of people in the trial to decide which others and things are appropriate to the statement, which is not always an easy task and involves some practice. The comprehensiveness of the words however is necessary to be complete in the assessment of the statement. If the other can be anyone the statement can also be examined and tested in attendance of anyone.

The perspective of things emerged to also serve another purpose: ideation. When considering what things one's statement affects, ideas about materialised forms come to mind. In this way the perspective of things can serve as a preparation for ideation.

Objects

To support the defence and reflecting activities, I created namecards. These materialise the theoretical entities and embody this step of the method. There are 3 name cards representing Gaia, The Things, The Other and one empty name card for the people defending their statement, see figure 35. The empty namecard comes with a paper card that can be filled in and used as a mnemonic to defend the statement and presents the person or group or organisation the defenders represent.

statement reflective objects namecards

These objects can create a conversation between you and other entities, to reflect on the effects and intentions of your mission statement. They offer the presence of other perspectives and invites them to your negotiation table. Gaia, the world has already had a lot to endure, her perspective invites you to consider the relativity of your statement. The Other appeals to your inclusivity and power. The Things question the resources and encourages you to think about materialisation.

Figure 35. Namecards

Figure 36. Defendend namecard

The namecards can be used to support the persons representing the other entities and the defender(s) of the mission statement. As shown in figure 36 the defender(s) write down who they represent. In my case I represented myself, but often designers work together with partners or clients, therefore the namecard asks to formulate an applicable title from the defender(s) stating the position from which they defend themselves. This blank namecard is orange and the texts on the paper card therefore are orange too, so that they slightly disappear. On the other side the defenders can write down their values and arguments for the mission statement.

35



36



Grounding

Analogy, Interaction Qualities

II Analogy

An analogy is a description of a situation that mirrors the desired situation described in the mission statement. An analogy secures the vision in the 'real' world. "The metaphor bridges the gap between the inner, invisible mental activities and the world of phenomena." (Arendt, 1981). The statement is a composition of words, it might induce some thoughts, mental concepts, ideas but it is still a very mental picture that is painted. With the interaction analogy the statement is grounded in something familiar and the statement is enriched with the qualities of that analogy. The interaction of the analogy links the statement to a situation and to a product and a state of being. In philosophy, analogies play a prominent role in actualising mental concepts, this is exactly the purpose of using an analogy in the design process.

Plato for example used the term *psyche*, in old Greek meaning last breath of life to describe the mind. He wanted to describe something that relates in a certain way to the body and chose the relation between the last breath and the dead body. Today *psyche* has lost the meaning of last breath and is used to describe the mind, however Plato must have coined the term *psyche* with the image of a last breath in mind. With this analogy he secured an idea, a mental picture he had, with something real, known or existing in the world.

II Product Qualities

Imagine a conversation between two people, they are sitting close together, talking softly, saying sweet things to each other. I could describe this interaction as loving and comforting, maybe fun or exciting. Now when zooming in on the people having the conversation, who or what are they? They are probably soft, calm, invested, and admiring and maybe at ease. This is also how we look at the interaction qualities while distilling the product qualities. Which product qualities make this interaction the way it is? We can not only distil product qualities from an analogy, also the user can be or feel a certain way. Figure 37 shows the way the statement, the interaction analogy, the product qualities and user specifics relate.

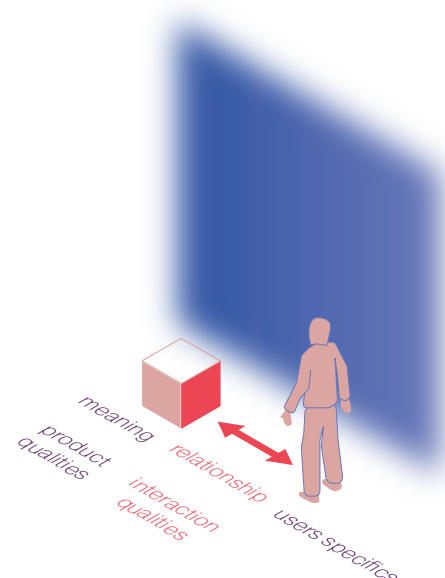


Figure 37. relation between mission statement, interaction and product.

I Analogy

The analogy that describes the interaction I have in mind for the desired future is building a sandcastle and leaving the beach again. This interaction mirrors aspects of the desired interactions I aim for in the future vision. The building of a sandcastle, and leaving it, the interaction between people, the sand, the beach and the water has different qualitative aspects, which I can use for designing the desired interaction. By analysing the analogy I explore these and formulate them in a way applicable for designing. It might seem overwhelming or even ridiculous to name 24 qualitative aspects and describe or think about this ordinary interaction in such detail, but it is also incredible that such an interaction contains so many qualities. On pages 82 & 83 you can find the analysis and illustration of the analogy.

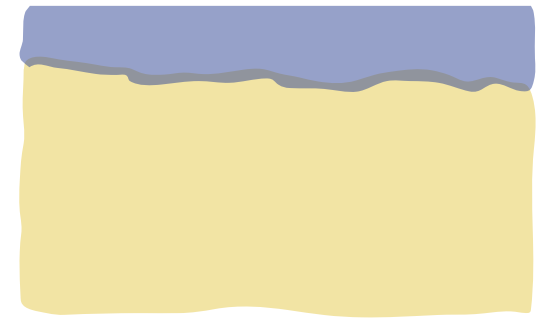
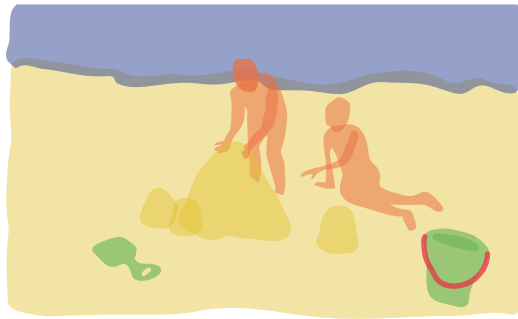
Zoals aan zee een spelend kindje dat doen kan, dat als het eerst van zand iets gebouwd heeft, dat niet veel later even vrolijk met handen en voeten weer stuk maakt - Ilias Homerus ca 800 v. Chr. - boek 15 r. 364 vertaling Imme Dros

I Product Qualities

An interaction can have certain qualities, but the product that contributes to this interaction might have different qualities, as the person(s) in the interaction might have different desires or characteristics. Building a sandcastle is easy, then the product can be simple and the user has a feeling of effortlessness. Not every interaction quality prescribes a product quality or a user specific, sometimes it is the whole interaction or a relation between different things. Figure 38 shows an overview of the different qualities and user specifics.

Product	Interaction	User Specifics
Recognisable	Distinctive	
Fun	Playful	
Purposeless	Purposeless	
Casual	Carefree	
Soft	Safe	Open
Simple	Easy	Effortless
Formable	Morphing	Creating
Large / Many part	Immovable	Flexible
Fading	Temporary	
Possessless	Holding	
Tolerant	Leavable	Mobile
Desirable	Longing	Invested
Real	Memorable	Memorising
Priceless	Invaluable	
Symbolic	Meaningful	Proud
Visual	Experiential	Immersed
Free	Potential	Opportunist
Spacious	Free	
Accessible	Inviting	Open
Open	Shared	
Unconstructive	Immediate	
Effective	Fulfilling	Satisfied
Sameness	Abstract	Imagining
Deformive	Creative	Creating

Figure 38. interaction, product and user qualities



Distinctive

The beach is a distinctive place, it can be the destination for the day, contrasting the place of departure, where people probably return. Not only the environment is distinctive, with the sand, the sea, the tides and the weather, also the interaction. The builders are not just on the beach, they are interacting with their environment and creating something.

Playful | Purposeless | Carefree

Building a sandcastle is a playful and carefree interaction; it involves recreation, opposing compulsory and purposeful work. The image of building a sandcastle evokes children playing and laughing, exploring the possibilities of the sand and imagining a castle. It is a way to pass time and enjoy oneself on the beach, the purpose is to play and enjoy, not to make the best sandcastle in the most efficient way.

Safe

Building a sandcastle feels safe, the builders stand with both feet in the sand, or sitting, often with little clothes or wearing swimsuits, feeling safe enough to be this exposed or vulnerable. The sand is soft, the tools are small and forceless and there are no consequential responsibilities in creating a sandcastle.

Easy

The image of children building a sandcastle illustrates the ease of the interaction, a child can do it. Some sandcastles request more skill and tools, others are just heaps of sand. The interaction depends on the skills of the builder, the sand is in a way value free and adaptable to the level of the builders.

Morphing

By creating a sandcastle the sand is morphed into a sandcastle. But not only the interaction itself has a morphing aspect, also the knowledge

that the castle will decay, be a part of the beach again concerns this morphing quality. It makes it a very dynamic interaction, sometimes intensional, sometimes aimless. Not only the builder, the weather, the tides or the structure of the sandcastle and other people can morph the castle, by an (un)intentional step. When the builders leave, new builders can continue building something new on the ruins of the castle.

Immovable

There is a contradiction in movability, the dynamics of the interaction. On the one hand the building of a sandcastle is a very mobile and moving activity, with lots of moving factors: the sand, the sea, the people. But there is also a very immovable aspect to it, the sandcastle itself cannot be moved how it is created, it moves back to its original form, the beach. The beach itself can also not be moved. People will probably take some sand with them (by accident in their shoes maybe) when leaving but the essence of the beach is preserved at the beach.

Temporary | Holding

The building of a sandcastle is temporary. The sandcastle can be finished, ending the activity, but the temporality is more significant than that. The sandcastle will only briefly be there on the beach, even before the builders leave the beach the sandcastle might be gone, faded by the tides. The environment of the beach and the sand conditions the temporality of the interaction. For the time the sandcastle and the builders are on the beach, the builders are holding the castle, they care for it, but they do not own or totally control it.

Leavable | Longing | Memorable

When building a sandcastle the builders can leave their creation and their control over it. It

is not an insisting interaction. The leavability of the interaction is inevitable, not only resulting in this undemandingness but also in a longing for it to continue, to avoid the inevitable, to always stay at the beach, continuing the sandcastle. But the builders of the sandcastle have to deal with leaving it, to entrust the beach with the sandcastle and allow it to become sand again. They cannot take the sandcastle with them, they only own it when they stand right next to it. This can be a learning process, or the builders feel a loss, but fundamental to this is the longing the interaction creates. A longing to preserve the creation or to continue, what lasts is the memory.

Invaluable | Meaningful

The interaction can be described as invaluable as it doesn't result in something of value, just like the objects or material that is used aren't costly. However it is not a valueless interaction, the creation is meaningful and the people on the beach ascribe value to it. When building a sandcastle the builders can feel pride, the desire to show or share their sandcastle, creating meaning.

Experiential

The feeling of the sand between the fingers, the looks of a heap of sand, the way wet sand drips. Experiencing the different forms of the beach and the sand makes the building of a sand castle an experiential interaction. Not only the builders but also other beachgoers interact with the sandcastle by looking and experiencing it.

Potential | Free

The interaction is characterised by endless potential. The beach always offers the possibility to make a sandcastle and a sandcastle can take on various forms. The binding factor is the sand, its colour, its structure and the tides. But the

sand is plentiful and the beach is spacious. The freedom of choice where to build a sandcastle also offers possibilities, next to the sea, with the risk of engulfing it or next to other people, who then have to relate to it, maybe inviting them to join. Not only the possibilities of the creation of a sandcastle also the possibilities of encounters and to be social is part of this interaction.

Inviting | Shared

The creation of a sandcastle invites other people to relate to it, because they share the beach. The activity itself can be inviting, just the sight of the playful interaction, or to join building, but also the creation, or that what is left of it, can be inviting to build on.

Immediate | Fulfilling

The tides can easily overthrow a sandcastle, however when two big hands heap sand together the basis of a sandcastle immediately appears. The results of the environment and the sand are direct, when forming the castle and when it is decaying. This immediateness is fulfilling, the builders experience their effect on or control over the sand.

Abstract | Creative

Building a sandcastle is an abstract activity, happening in an abstract environment: the beach. A beach can be found all over the world, where the sea meets the sand of the land. Every beach is different, but they are all beaches. This influences the abstraction of the interaction. The creation of the sandcastle is also abstract, it is not a real castle, it is people's thought that makes it a castle. Therefore it is a creative interaction, the builders have to imagine what they are making.

Restored public appearance enhancing the dynamism of both the public and the private by public creation

The combination of individuals together can hardly ever become one, but they can create one. One language, city, music, dance. People all have the desire to appear, to join, to create. The public allows these activities, asking people to be vivid, collected. To be the moving matter in the public space of continuity, of something bigger than ourselves. The world shows herself to us in this public space, and we ourselves are elements of that world, appearing for the others. We enjoy and seek the dynamism of others, strangers, the freedom of movement and the space for chance. In our private domain we can depart that public world of appearing and comfort ourselves with the warmth of our personal controllable surroundings.

The public and the private are two very distinct spheres, yet they are also two sides of the same coin. Hestia, the Greek goddess of both the heart of the home and the heart of the public, is what links them. The distinctiveness of the private and public enables constant possibilities. I imagine the desired interaction, that creates a balance between public and private to be:

Like the beach always holds the possibility to build a sandcastle

Yet the sandcastle cannot be carried home, it is left publicly and is essentially shared. It is temporary but still unmoveable. How the beach, with its possibilities relates to home, I envision how the public relates to the private.

Phase III - Design

Conceptualisation, Designs, Critique

In this phase I capture the vision in a design. Building on the qualities of the analogy, the interaction vision and the mission statement. The design is a manifestation of the vision, it captures and details a part of it. In this phase I will present concepts, and the strategy on how these designs intervene in society towards my vision. In this phase the focus lies more on the designing and less on the methodology, the structure of this phase is therefore different. I do squeeze in some methodological ideas, but in this phase I concentrate on the design.

Conceptualisation

My interpretation of the ViP method, illustrated as frames (figure 39) ends where the conceptualisation begins. Although the red lines indicate the analogy and conceptualisation, the figure gives no elaboration on this step. This is one of the limitations of this interpretation. The ViP method prescribes the steps conceptualisation and detailing, starting with the inspiration of the desired interaction (the analogy). The visualisation of frames can also in the conceptualisation phase help to give direction. If you think of it like this: the frame is the two dimensional version of the concept, it gives an outline on what it might look like, by conceptualising, a part of the vision frame is transformed in a three dimensional design (figure 40). In the next chapter I discuss the strategy one can apply for capturing the vision in a design.

method

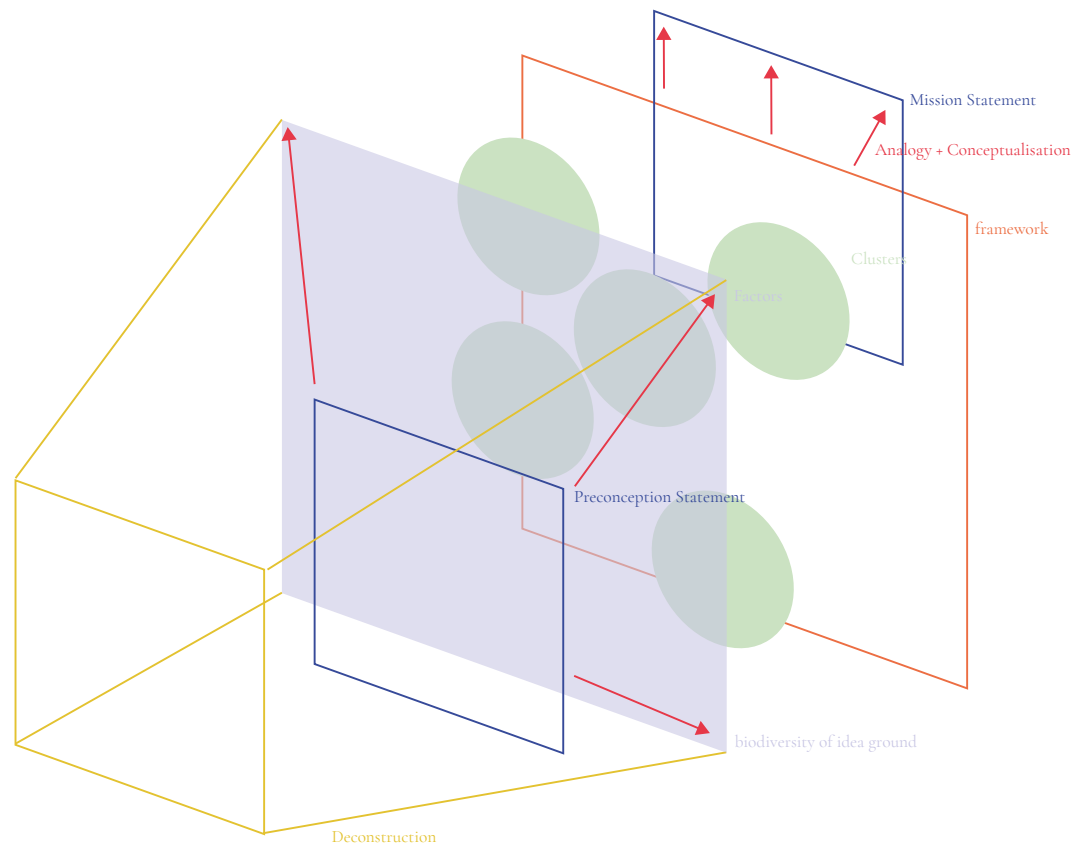
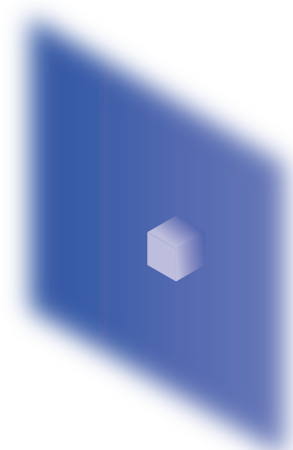


Figure 39. vip in frames

Overall Strategy

40

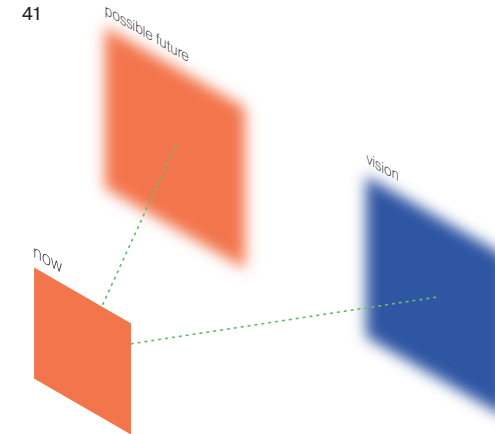


The vision illustrates the outlines of a society, which I think is more desirable than the future in which we are headed now. The vision, the interaction qualities and product qualities open up various possibilities for designing. I arranged these opportunities into a design strategy, an approach on designing, capturing the vision into a concept.

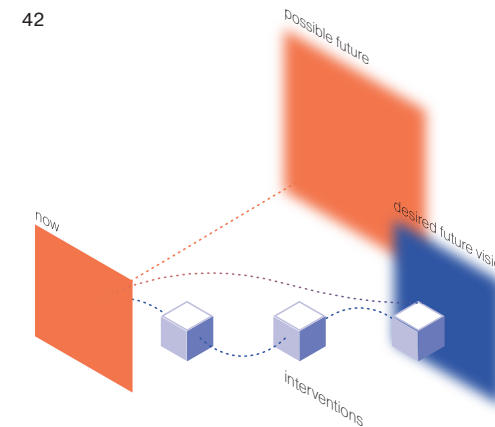
First of all the vision is an outline, a direction, covering the big picture. The concepts are only covering a part of the whole vision. Like looking at a landscape and zooming in and focussing on a particular spot, figure 40. Next to this, the vision is based on the probable future, it did not just pop up, it is a reaction to the probable future context. Figure 42 shows that the vision, and so the designs still are grounded in the probable future, whereas figure 41 shows separated futures, this separation also divides the designs and concepts further away from the now. This illustrates the importance of anchoring the vision in the probable future. The designs can then relate to the tendencies in society, oppose or support a direction. The desired goal; to realise the future vision, lies in the future. Designers always deal with a future state of what they are designing, but to reach the envisioned goal, it is also important to look at the now, what can be realised now, that will shift the now in the desired direction (see figure 42).

method

41



42



With this overall strategy in mind, you can imagine that the different concepts react differently to the future context: opposing certain aspects of society now or creating awareness about a different way of thinking, enhancing current trends, proposing different behaviour.

Figure 40. Capturing vision in intervention
Figure 41. Context based
Figure 42. interventions bridging now and vision

Ideation

To capture my vision in a design, I ideated on ways to become public. In appendix 4 is an overview of the brainstorming and the questions I asked to come to ideas. Below are illustrated some visualisations I made in this ideation phase.



The Concepts

I will give a brief overview of the three concepts, see figures 43, 44 and 45 before diving into the details and the development. The concepts are described as final concepts, with the development of each concept, I used a different approach, creating prototypes or models. These are materialisations of (parts) of each concept and serve a different goal. These three designs are conceptualisations of the vision, but other sources served as great inspiration. Artists, designers and thinkers, like Constant Nieuwenhuys, Jane Jacobs and Manon van Hoeckel are the giants these concepts are standing on.

The Dutch architect and artist Constant Nieuwenhuys' New Babylon is one of these sources of inspiration. His project consists of numerous expressions of his idea about a nomadic city in which people play and learn, instead of work, the Homo Ludens. Through maquettes, paintings, sculptures and texts he communicated his ideas about New Babylon.

Figure 43. Noise Collecting Culture
 Figure 44. Namebag
 Figure 45. The Mirroring Public
 Figure 46. New Babylon in Kunstmuseum The Hague

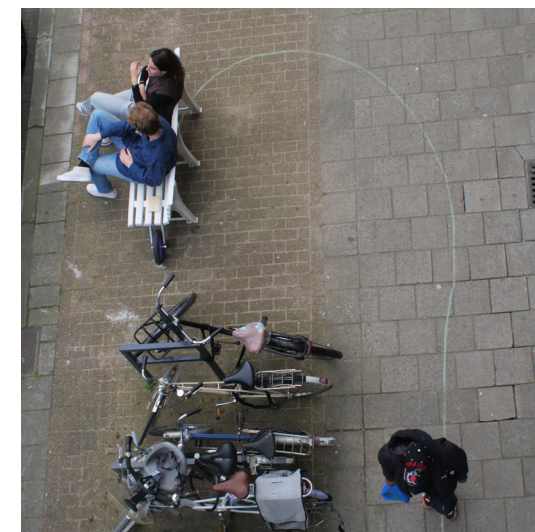
43



44



45



46



content

content

Noise Collecting Culture



Noise Collecting Culture is a movement, demonstrating for an open attitude towards the public and against thoughtlessly excluding the public by cancelling sound. It includes a website noisecollectingculture.nl where visitors can play sound, which is live recorded in the public sphere by the Noise Collector, a microphone installation. The location of the Noise Collector is available on the website. And the platform is used to spread the word on being receptive in the public to raise awareness about cancelling out the public through technology and behaviour.

By cancelling out our surrounding sounds, we exclude ourselves from the public, other people, and our environment. Popular cancel culture reaches further than cancelling people whose opinions are controversial or judging behaviour that is unquestionably unacceptable. We cancel and judge our surroundings, call it noise.

Noise Collecting Culture embraces Noise as a title and invites everyone to be receptive to Noise. Listen to it, add to it. Noise is our collective sound, the public sound and we are all part of it.

Namebag



Namebag is a means to colour public space with something uniquely individual, your name, as a way of contributing to the public and being more open for social interaction. Namebag is a brand, which invites people to colour in their name on plastic bags.

By combining something disposable and very visible: the plastic bag, with something meaningful, yet unseeable, a name, the Namebag aims to expose names and make plastic bags valuable.

The plastic bag is a public icon, whether as litter dancing in the wind or hanging in a tree or as wearable transporting for our consumptions or other goods we bought. Often the bag expresses its own origin, its brand, filling the public with familiar brands.

The plastic bag will be banned, so Namebag is a final tribute to the utility of the plastic bag. By means of a deposit system bags are collected. Through returning 10 plastic bags, 1 namebag can be received. One plastic bag with the Namebag brand on it. After receiving the bag the owner is invited to fill in their name on the bag.

The Mirroring Public



The mirroring public is public or street “material” (furniture, security, mobility) that is mobile and will once in a while gather together. By the material gathering together, the whole becomes greater than the sum of its parts for the users. In this way the material is mirroring a principle also applicable for people: the whole is only more meaningful when the people gather too.

Many compositions can follow from mobile street material and functions and meanings can alter. What if a street bench suddenly moves to the parking lot? Or what if all the streetlights gather together?

The mirroring public questions the staticness of the public. The contrast in dynamics between public and private is enormous. Privately our environment is often open for change, while publicly the streets, the benches, the squares, all stand there unmoved, bound to the ground. While in public space, we focus on getting around quickly and being as mobile as possible.

Concept I - Noise Collecting Culture

Language (especially its everyday spoken form) stubbornly tends to go on its own rich, multivalent, colorful way.

J.C. Scott, 1998

We are getting used to excluding our surroundings, filtering out what is not pleasant or efficient to us. Products that direct our attention away from our environment, filter the impulses from our surroundings, close us off from the public. Thoughtlessly they distance us from an openness towards the public. Noise cancelling headphones is one of these products that supports us in excluding our environment. The consequence of judging ambient noise, as noise that needs to be cancelled, is the rejection of other peoples' and the whole environment's ability to be heard.

Noise Collecting Culture proposes possibilities to counter the noise cancelling culture. Noise Collecting Culture is a movement, inviting people to be open to the sounds of the public, consisting of multiple manifestations: a website and installation, and expressions. All with the intent to demonstrate for an open attitude towards the public and against thoughtlessly excluding the public by cancelling sound.

Noise Collecting Culture embraces Noise as a title and invites everyone to be receptive to Noise. Listen to it, add to it. Noise is our collective sound, the public sound and we are all part of it.

The awareness that noise cancelling headphones regard all sounds that are not played by the products as noise, is the basis of this concept. Regarding sounds of the public as noise, is quite a statement, or insult maybe. By cancelling this noise, we cancel other people's ability to be heard.

Collecting Installation - The Noise Collector

The collecting installation or the Noise Collector is a public moving microphone, collecting all sounds of its environment. Figure 47 illustrates the context of the installation. This object is part of public space and slowly moves around. The top of the Noise Collector is a dish and can rotate in different directions. The dish is illuminated by red LED lights and when a loud sound is recorded, or when the source of the sound is close they light up brighter and in different colours, figures 48 & 49 shows the details. The noise collector is connected to a website, live broadcasting the sounds the microphone records and displaying its location. The LEDs and the known location of the Noise Collector are invitations to interact, to make noise or speak intentionally into the Noise Collector. As this sound is broadcasted to the website it presents the opportunity for passengers to broadcast a message.

Website

Noisecollectingculture.nl is the website for this concept. It is connected to the Noise Collector, on the website the Noise that is collected can be played. The platform is also used to inform visitors about the reasoning behind Noise Collecting Culture and to raise awareness about becoming more open towards the public. Figures

Figure 47. Context of Noise Collector
Figure 48. Person Talking in Noise Collector
Figure 49. Close up of LED of Noise Collector

47



48



49

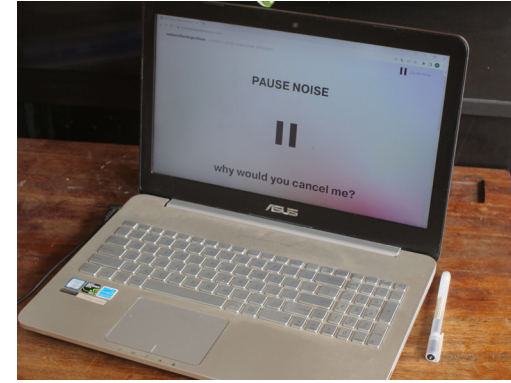


Figure 50. website Noise is played

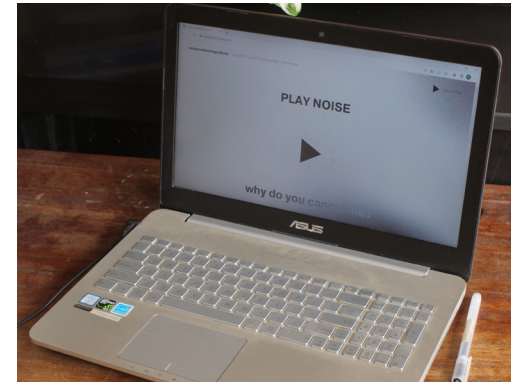


Figure 51. website Noise is paused



Figure 52. Sticker am I noise?



Figure 53. Sticker why do you cancel me?

50 & 51 shows the website and its two pages. When the play button is clicked the live sound recording starts and the background changes. The text on the website is explanatory and ends with a call to action: not to cancel but to be more open to the public. The website also invites the visitor to check out the Noise Collector and broadcast your voice or sound.

Texts

The last element of this concept are expressions to increase peoples' awareness about noise cancelling culture and increase the visibility of the movement and website. The chosen form for the expressions are stickers with an activist sentence and a link to the website. There are two different sentences: Am I noise? and Why do you cancel me? In figures 52 & 53 the stickers are shown.

Concept Development - Prototype

To create and materialise the concept, I created prototypes of the different elements, including the stickers, the website, and the Noise Collector. These models serve as tangible examples of the concept, rather than being fully functional or ready for use. The designs are intentionally kept simple and white, allowing for people's own interpretation. To provide context for the prototypes, I created a video showcasing them in action, see <https://vimeo.com/827647348?share=copy>.

Strategy and Vision Interpretation - Activism

The strategy for this concept is to create awareness and sensitivity for the way people approach the public. It is an activist statement, rather than a functional device. It is a reaction to what is happening now, and proposes another way of looking at the public. This concept mostly connects to the mechanism of the vision, public creation. Noise, or public sound is what is publicly created and Noise Collecting Culture invites to recognize and engage in this creation. Noise Collecting Culture aims to create awareness about ways we exclude ourselves from the public and create a controllable private everywhere. The concept emphasises the uniqueness of public sound, and the possibility for everyone to make sounds in the public, and to be heard.

Concept II - Namebag

What's in a name? That which we call a rose by any other name would smell as sweet; so Romeo would, were he not Romeo call'd, retain that dear perfection which he owes without that title.
 William Shakespear's Romeo and Julliet, 1597

A name is something private, when your name is called, you expect that the person calling is someone you know. While publicly we have a lot of interactions with people, maybe even daily, with the same people but knowing their name is not self evident. By knowing someone's name, a possibility emerges to address or call someone. Yet as we know since Shakespeare, a name does not necessarily mean that we know what is named. In these digital times our name is even less connected with our real appearance, but even more present digitally.

The bag

Through names, the public and the private can be connected. Namebag is a concept that links our name to a bag, a plastic bag. Something used merely in the public, transporting goods home. Often plastic bags expose names of companies, making their brand visible, plastic bags are disposables, invaluable and we are not attached to them. A name is the exact opposite, but unseeable, yet both the name and the plastic bag are everywhere. By adding a person's name to a bag, it becomes their own, and whenever they take it to the public, they expose their name. Everyone has a name, but every name is uniquely individual. This concept invites people to expose their name, and be open to the possibility of being called.

The Namebag is a brand, shown in figure 54. It is designed to invite people to fill in their name, by using a digital font (1) all letters can be coloured in. The alphabet (2) is part of the image, supporting people filling in their name. A # is added, to write down the number of the Namebag (3). The words is public (4) represent the publicness of the plastic bag and are an invitation to expose your name, and for others looking at the bag to act upon seeing the name. And finally there is an explanatory description of the brand (5).

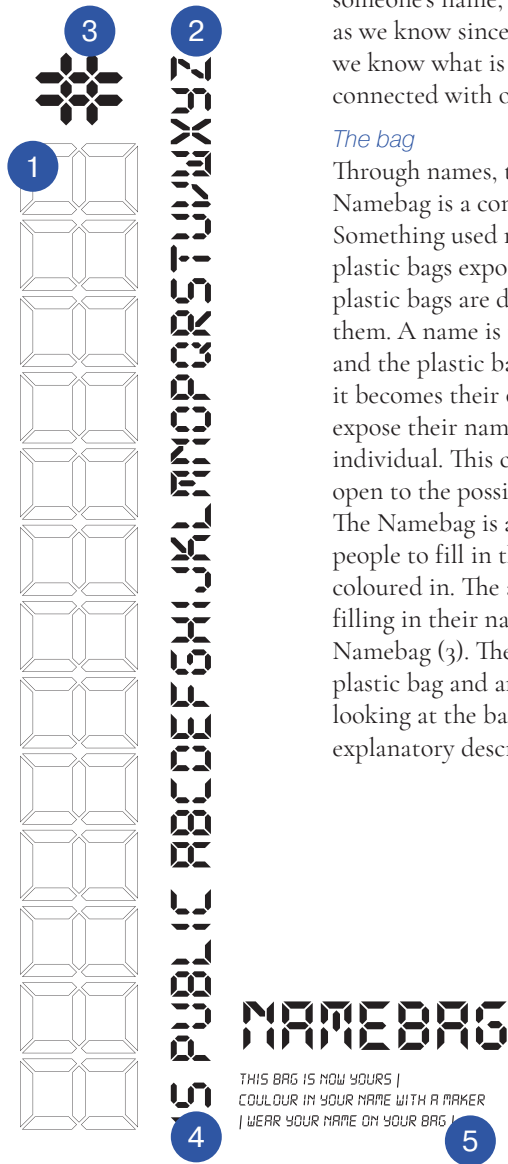


Figure 54. Brand Namebag



Figure 55. Namebag model 1



Figure 56. Namebag model 2



Figure 57. Namebag model 3



Figure 58. Namebag model 4

The deposit system

Plastic bags are far from sustainable. The icon of an abandoned plastic bag, dancing in the wind, is the image of pollution. For the sustainability of this concept, I propose a deposit system. Some plastic bags already make use of such a system (like the bags of the delivery service of the Albert Heijn) The idea of the deposit system of the name bag is that it collects material (the plastic bags) for the creation of the Namebags and distributes the Namebags as deposit. By delivering 10 plastic bags, someone will receive one namebag. The aim of this deposit system is to prevent plastic bags from becoming litter and to reuse as much as possible.

Concept development - Namebag Models

For this concept I created multiple models of the namebag. By pasting a sticker on various plastic bags. The evolution of the models is shown in figures 55 to 58. The final model I created for people to use and gave 3 to fellow design students. These models are representations of the concept. For the final design the brand is printed on the bag, instead of the sticker sheets used for the models.

Strategy vision interpretation - adding / tempting

This concept is an invitation to add something to the public, to expose something private and create the possibility for interaction. Namebag addresses individuals and is focussed on the balance between private and public and on appearance. Our name becomes visible to the public or spectators of our appearance, we wear it with us and it is accompanied by our presence, instead of always accessible on the internet.



Figure 59. Namebag writing name on bag

Concept III - The Mirroring Public

Als je in beweging bent, kun je altijd opties zien en kansen creëren.
- Johan Cruijff

Publicly we are free to move, in the pure public there are no walls or ownership restrictions. Public space and mobility go hand in hand, with roads, pavements, vehicles, transport systems. Our focus on (efficient) mobility, getting from A to B, harshly contrasts the inactivity of our environment. The roads, the street lights, the benches, the parking lots, the squares, wait there for us to move.

To balance this contrast this concept makes public objects movable, both autonomously and by use of muscle power, creating new compositions and meanings for the people in the public. By the compositions of objects, these objects mirror possible behaviour of people: people can also gather together and create meaningful new compositions. The principle applying, is Aristotle's: the whole is more than the sum of its parts. There are endless possibilities in other compositions. For example, what does it mean when a bench occupies a parking lot? The place for parking cars is now become a space for parking humans. In figure 60 and 61 a composition is shown in which lanterns have gathered together, creating a kind of room, a demarcation of light in public space. In figure 62 and 63 the benches first stand in the shadow of the trees and then have turned towards the sun. In both compositions light is an essential element. These examples are to illustrate what movable public objects could do, but there are many more possible compositions, with different objects than benches or lanterns.

Figure 60. Lanterns creating a room side view
Figure 61. Lanterns creating a room top view
Figure 62. Benches in the shades
Figure 63. Benches in the sun

content

Quotes which unfortunately don't get the spotlight but are too beautiful not to mention.

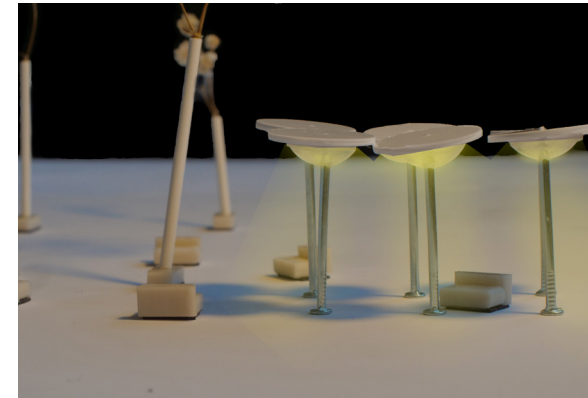
Movement is a fundamental condition of existence. We are constantly in motion, whether physically or intellectually, and it is through movement that we engage with the world and make sense of our experiences.

- Michel Serres

Nothing happens until something moves.

- Albert Einstein

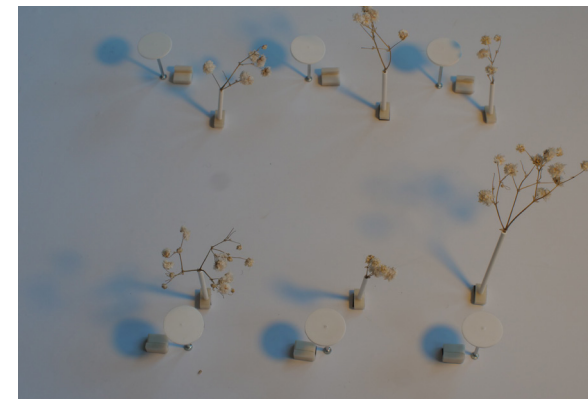
60



61



62



63



content



Figure 65. Line drawn when rolling the Benchmark



Figure 66. Sign on the Benchmark

The Benchmark

One of the mobile objects is the Benchmark. A public bench with a wheel to move, while the bench is moved, chalk underneath the bench makes a line on the street, see figure 65. The creation of this line enables people to create drawings on the street and to find the bench. Chalk is temporary, rain washes it away, therefore the purpose is subject to the environment, the bench can be lost and we have to deal with and appreciate this uncontrollability, this shared freedom to move it. Learning to leave things publicly, reassured that they will be somewhere in the public, and the possibility of encountering these objects again. Figure 66 shows a sign on the Benchmark, explaining the use.

This bench is part of the mirroring public, moving street furniture. Roll it around, place it in your preferred spot, but leave it publicly.

Concept Development - Prototype and Maquette

I developed this concept by making use of a maquette, figure 64. to create multiple compositions and explore possibilities for moving objects. The objects chosen to experiment with are lanterns, benches, and trees. The trees are considered not to move in position (although there seem to be more and more technological possibilities for the movement of trees, like the walking forest for example (Pinto-Rodrigues, 2022)). The maquette makes use of magnetic tape to facilitate easily moving the objects. To realise this concept in context I also prototyped the Benchmark, a bench with a wheel to move it around, see figure 65 & 66. When someone moves the bench chalk draws a line on the street, underneath the bench (for the technical details, see appendix 5).

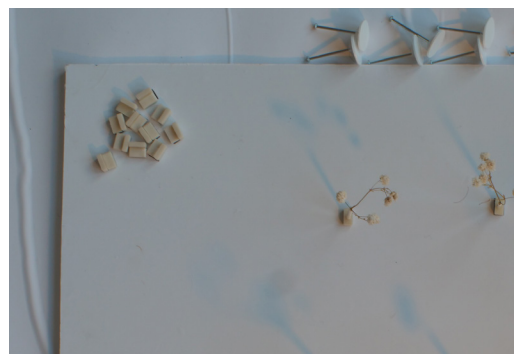


Figure 64. Maquette

Strategy and Vision Interpretation - Interact

The basis of this concept is interaction between objects, between people and between objects and people. The objects interact, creating meaning for people and the people interact through the objects. With the drawn line, people interact with the bench and indirectly they interact with the person who drew the line, the value of the line is created by the people looking at it, not by the person creating it. And the gathering of the street lights, for example, is only meaningful when there are people to give it meaning. This way The Mirroring Public proposes an interaction, directly or indirectly in the public. This concept is an interpretation of dynamity, balancing out movement and possibilities in the public. Moving street objects balance the immobility and mobility of the public and is an exercise in dealing with shared objects. Through The Mirroring Public people learn to leave things for others and through this contribute to the public.

Technology

This concept connects to current technological developments in smart cities, as the objects are imagined to move autonomously and sensors, such as light, through which they can react to their environment are implemented. Public objects are more and more equipped with smart sensors, gathering data and connecting with other devices: the Internet of Things (Nassar, Luxford, Cole, Oathly & Koutsakis, 2019). Citizens are enabled to shape and manage city life and to generate their own data by the connectivity of these smart objects. But to be enabled, resources are required, and these are not available for everyone. The smartness of the city even transforms citizenship, rather than being fixed, it is acquired and managed through generating and analysing data (Gabrys, 2014). How inclusive is smart street furniture, if the people that are able to use the smart city and become connected, smart and enabled citizens, are not the ones using public space and its objects. (Humphry, Maalsen, Gangneux, Chesher, Hanchard, Joss, & Wessels, 2022). The Mirroring Public is not founded on the smartness of public objects, the foundation is the mobility of these objects, and that this mobility increases the control in the public environment, without the use of other resources than muscle power. Instead of connecting public objects to other objects and sharing their data, connecting them to the environment might be a way to increase the inclusivity of the smartness of the city and make public objects especially public objects, for the people that are mostly public.

Critique

To test my concepts I reflect on them, together with others and revisit the statements, defence and analogy. I reflect on the concepts myself, linking them to the steps and ideas gathered throughout this project, and I integrate other perspectives, extracted from discussions with other people, as a means to test and critique the value of these concepts.

I want to start by mentioning the reaction of the Public. By putting the prototypes out on the street, in their real context, the models evoked a reaction. Rolling the bench around in my street and drawing the line, attracted some spectators. The reactions were positive: people often said: that's handy, or smiled when they saw the line. Someone was so curious that he crossed the street to talk about the intentions of the bench, figure 67. Similar things happened with the Noise Collector, figure 68, and the Namebag. One thing I can conclude is that the objects are conversation starters. During the day, I felt much more public than I usually feel.

content



Figure 67. discussion about The Mirroring Public



Figure 68. discussion about Noise Collecting Culture

Preconception Statement and the Concepts

I state that home is where you lay down
 Close your eyes
 Home includes or excludes
 Solves and dissolves
 Home is a house, a body, a country, a football club
 Or somewhere and something, someone or something to do
 Do I want to increase us feeling at home everywhere?
 Do I want to broaden the concept?
 Or am I just searching for home?

The preconception statement and the concepts are just slightly linked, like the development of my mission statement. What still can be recognized, or you could say, what I wasn't able to let go of, is the idea of broadening the concept of home. The focus of all the three concepts is not home, but the public environment. The interplay between home and public is what broadens our understanding of home. This is also a subject of critique, do these concepts really broaden the concept of home? Or have they merely a public matter? The intentions of the concepts are to balance public and private, with a focus on the public, but the objects itself are placed in the public.

Mission Statement and the Concepts

The concepts all focus on some elements of the mission statement and approach it differently. Figure 69 gives an overview of the concepts and their interpretation of the vision. Together they address the mission statement as a whole. But as the concepts stand alone, I acknowledge that the vision as a whole is not captured in the separate designs. However they are still interpretations of the mission statement as a whole, figure 69 also shows the way they interpret the different elements of the statement. The concepts all are invitations, proposing to balance public and private in different ways.

restored public appearance enhancing the dynamity of both the public and the private by public creation

A appearance D dynamity P/P public and private C creation

		
<p>Noise Collecting Culture noise creation</p>	<p>Namebag linking private and public</p>	<p>The Mirroring Public balancing public dynamity</p>
<p>A the sound we make D the fluidity of speech and sound P/P noise only available in the public C noise</p>	<p>A the name D the function of the plastic bag P/P exposing the name in the public C filling the public with names</p>	<p>A using public objects D mobility of objects P/P publicness of the objects C drawing the line and compositions</p>

Figure 69. overview of concepts and interpretations of the mission statement

content

I discuss and critique every concept separately, analysing each of them based on their interpretation of the mission statement, their relation to the defence (Gaia, The Other and The Things), and their interaction and product qualities. I analysed the possible effects of the mission statement through defending. Now I evaluate the outcomes of the mission statement, my concepts, again with the perspectives of Gaia, the Things and The Other. And although the interaction and product qualities are a means to ideate and envision the desired interaction, they can also serve as evaluation criteria, to criticise the concepts on their interaction qualities.

The overview of the interpretations of the elements of the mission statement shows that Noise is a very important public aspect. Noise or sound is the means for this concept by which people can appear and is dependent on the environment, and it is publicly created. This dependency is the dynamity in this concept, as sound is something very fluid and both present in the private and the public, yet in a very different form. Only in the public, through other people noise is created, in the private we can (often) control our surrounding sounds. This is how this concept links to the idea of Hestia (page 62), a fire that is at the basis of both the private and the public.

Gaia

Gaia creates a lot of noise. Maybe she is the foremost user of the Noise Collector. But noise can also be pollution and it was one of the first pollutants, next to human waste, of Gaia (Garcia & South, 2019). This insight gives another potential to Noise Collecting Culture, not only can it raise our awareness about what we are excluding, it also collects documentation of pollution. Noise is perceived as something we can turn up, turn down and turn off, produce and control it, and as a matter of subjectivity, but Gaia has no volume button. The effects of noise on our environment are under-addressed and under-investigated and with noise cancelling we only distance ourselves from this issue.

The Other

The Other that is excluded by this concept is deaf people, they cannot hear the noise that is created. They are excluded from hearing, they are not excluded from participating in the creation of noise, they can and are still contributing by the sounds they make. This concept attributes a lot of power to the Noise Collector, as this is the object that controls the collecting of noise. Power is also given to everything that can make sound, and is therefore scattered. Everything in the environment contributes to the making of noise. The material of people's shoes and of the ground they are walking on, birds singing, the houses that reverberate the sounds. The place of the Noise Collector determines the inclusion and exclusion of passengers, but everyone has the possibility to approach the Noise Collector.

The Things

For visibility this concept makes use of stickers, this is one of the things that could be eliminated, since the Noise Collector is already a visible object in public space. This is a very reasonable recommendation. Additionally to redirect people to the website, a sign could be attached to the Noise Collector. This sign could inform people about Noise Collecting Culture and what the Noise Collector does, and the possibilities it creates for the passengers.

Interaction Qualities

The qualities of the interaction this concept proposes can be linked to the qualities of the analogy. Noise and sand both always offer possibilities to create. Sound is temporary and free, but with speech meaning can be attributed. This makes Noise Collecting Culture, more meaningful but less safe and carefree. Words can be harmful and sometimes noise can be forceful. Hannah Arendt describes that in hearing the listener is at mercy of something or someone else.

This is probably also the reason for the success of noise cancelling headphones. It allows users to be *ongehoorzaam* (dutch for disobedient, stemming from the word horen/ hearing) to sounds. This is why Noise Collecting Culture, the invitation to accept, open up and contribute to noise is less leavable, it is everywhere in the public. But also why it is shared, free and experiential.

Noise is the antidote, a way to acclimate to the public, a kind of medicine.

Other perspectives

We can look at this concept from multiple perspectives. The listeners to the website, and the people passing the Noise Collector. For both sides this concept can have different meanings. For the listeners it can be a kind of meditative variation of being outside, a means to acclimate to being in the public. As noise can be also very meditative, contrasting everything at home that screams for attention. For the passengers, the Noise Collector offers a possibility to make noise. The question remains, what are they going to say or do when encountering the Noise Collector?

Namebag

One's name is a very ordinary, but elusive and unexposed phenomenon.

Namebag is based on the value of names, that a name is something meaningful for its bearer. But whether a name is meaningful and influential (Dion,1983) or no more than a person's label (Brennen, 2000) is debatable and dependent on the individual. The focus of this concept is to connect private and public and that a name links to the appearance of people. The function of a plastic bag is to transport goods, relating to the aspect of dynamity. Transporting goods is a public affair, since it is in the public that we experience a great freedom of movement. What is publicly created is the possibility to name someone, to start an interaction, to colour the public with names.

Gaia

The position of Gaia and The Things are intertwined for this concept, as Namebag makes use of plastic bags, which often end up as litter in our environment. The deposit system of Namebag is however a means to clean our environment and to take responsibility for the pollution. The concept is not a circular idea, it is very linear and temporary, like Adidas with their shoes from plastic waste retrieved from the ocean, But it does provide a way to reuse and prevent plastic bags from becoming litter.

The Other

The requirement for this concept is a permanent marker, but even without, the bag can be used. One aspect that can be an issue for Others is language. Namebag is designed with a latin script and for names with a maximum of 13 letters, excluding all people with names longer than 13 letters and with names that are written in a different script. Another concern for the Other is anonymity, by exposing one's name the possibility to be recognised or called arises. The Other, who want to remain anonymous, will dislike this concept. For those Others: Namebag is an invitation to expose one's name, not a necessity.

The Things

The thing of this concept is the plastic bag and the issue with the plastic bag is its sustainability, environmentally, and qualitatively. As there are better, more lasting things to carry goods. Legislation might ban the plastic bags from existing, therefore Namebag has an expiration date. Yet all the plastic bags that are now still produced and used are distributed over the world and Namebag is a means to collect these plastic bags and create new meaning.



Figure 70. Examples of existing bags with names

Interaction Qualities

The interaction of colouring in the Namebag and wearing it in public has multiple qualities similar to the building of a sandcastle, but there are also some lacking. Namebag is not characterised by a carefree interaction, as it exposes one's name and therefore compromises one's anonymity. Additionally the use of language has a limiting aspect to it, unlike speech writing consists of letters and is more defined. The qualities Namebag does present are free and creative as it invites to add something to the product and allows to colour outside the lines. And Namebag shares something that isn't often shared publicly, creating a potential for an interaction.

Other Perspectives

An association that comes to mind when discussing this concept is the Starbucks disposable cup. The barista asks your name and writes it down on the cup. It is a similar idea but the notions of publicness and reuse are lost. A quick google image search on plastic bags with names is very insightful. A few categories can be distinguished, figure 70.

- Your logo, brand, design, company name here
- Personal belongings
- Names or titles (grandma)
- Higher quality bags with names

Plastic bags are merely used for companies or brand names. There are possibilities to have a name on a bag, but these must often be ordered and are of higher quality. An often use of names on bags is in teams, sports bags for example, to distinguish whose bag is whose. A name on a bag or a nametag is mostly used to determine the ownership of the content of the bag, rather than to expose one's name or to connect the owner to the bag itself. As is the case of the Starbucks cup, it is about the coffee in the cup, not the cup itself and nor the readability of the name on the cup.

The Mirroring Public

Everything in the city is very definite, this idea could make the city and its planning more dynamic.

The Mirroring Public is mostly focussed on the dynamism of the public. The mobility of public objects links to the private, where movability of objects is self-evident. It balances public and private by questioning the definiteness of the public and through this inducing a balance of control and uncontrollability. The private is linked to ownership and control from which the mobility of objects emanates. In the public everything is definite and in a way shared, through the mobility of objects in the public people gain and lose a bit of control. Gaining the ability to move, Losing the certainty of the position of objects. The last aspect of the mission statement is public creation, which links to the lines that are formed by the movement of the objects.

Gaia

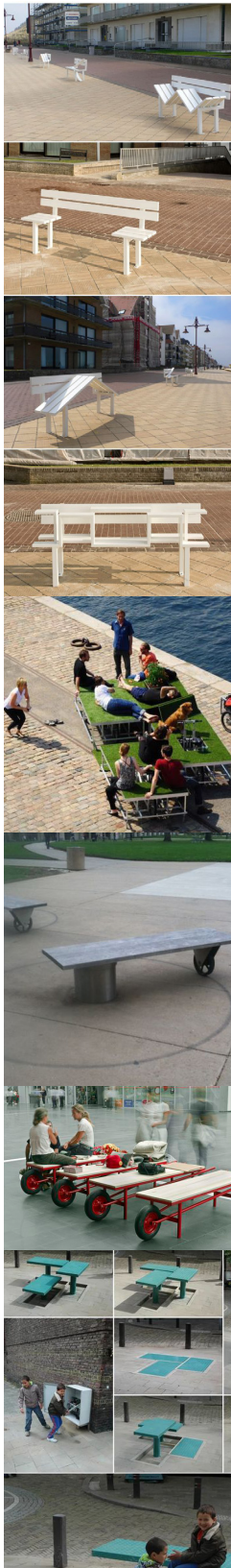
A possible negative effect of the Mirroring Public could be related to the placement of mobile public objects. I can imagine that the mobility of the objects can cause an unequal distribution of objects and maybe even a kind of segregation. However these objects are free to move and the only asset people need to move them is physical strength, there is no inequality in resources required, except from this strength. What might be needed, however, to guarantee an equal distribution of objects is supervision and maintenance.

The Other

The moving of objects requires some power and mobility. This excludes others, who are not that mobile themselves or lack the power to carry the objects, for example young children, people with physical disabilities, or elderly people. Through interaction these Others still have the possibility to get help from others. It becomes problematic when an object is obstructing the way and there is no one around to help. For example Others with strollers, wheelchairs or walkers. The Mirroring Public has a negative potential to increase the dependency of these Others.

The Things

The Mirroring Public does not consist of new things. The things, objects in the public are already there and their purpose is already established. This concept is a new use of these things, providing us with new possibilities by adding mobility to these objects. As argued before, the mobility of these objects creates new possibilities and ways to interact with the public environment, but the compositions also remind us that we give meaning to these objects by being there.



Interaction Qualities

An interaction quality that stands out is leavableness, because the composition of objects changes and the chalk line fades, the Mirroring Public is not something you can return to. It will be moved and different when you leave it, as the control is shared and the position is temporary. Since the public objects still serve a function the interaction is not as free. The movability and sharedness of these objects is a possibility of moving them into the private sphere and by that eliminating the possibility for interaction.

Other Perspectives

There is a lot said, thought and made on mobile street furniture, figure 71 gives an overview of other examples of street furniture that is in some way mobile. Carmona (2019) stresses the importance of the flexibility of public space, to allow the whole public environment to adapt to changes and the role for urban planners to recognize needs and initiate projects. An additional possibility of the Mirroring Public could be dynamic city planning. Through giving some control to people using public space, their needs and wishes become apparent.

Figure 71. examples of mobile street furniture

The Concepts Together

I will conclude with an overall critique of the three concepts and their common factors. All the concepts are founded on the belief in the good of people and that they won't misuse the possibilities these concepts present them. Misusing these concepts would include the harm of others and the intentional damaging of other things or the products itself. I can conclude that the designs have a rather utopian approach to society. In discussions about the concepts, people mentioned the possibility of swearing into the Noise Collector or blocking the road with the Benchmark. The objects themselves are too subject to possible vandalism, as they are public yet breakable objects. The term use and misuse are ambiguous, when do we actually mis-use something? My goal is not to create possibilities to harm others. I am aware of the platform Noise Collecting Culture creates for anyone, who has a message, no matter how insulting or inspiring. But I would like to think that people, especially in the public, have no intention of harm.

A second overarching factor is that all these concepts make use of our understanding and notions of the now. They are all to some extent a reaction on the now. Noise Collecting Culture, reacts specifically to the use of noise cancelling headphones, and is a way to "clear the way" for more awareness about the possibility to publicly create sound and to interact with the public. Namebag makes use of our perception and use of plastic bags and the meaning of a name. The Mirroring Public is mobile street furniture. The concepts are grounded in the now, with a proposition for a different direction. The mission statement is the basis and all of these concepts propose a new way of looking at and using things, they are in essence not "new" things. But the future direction is not strictly defined, these concepts tend to explore a direction instead of setting a clear goal. It is the expense of the focus I put on the freedom of interpretation. I want people to interpret these concepts for themselves and relate to how they perceive the balance between the public and the private, not to prescribe the way they should use, relate or interpret.

That these concepts provoke thought more than action is another point of critique. Although all these objects are public and available, their intentions are quite hard to grasp. This emanates something elitist, but it is contrasted by the simplicity of the objects. Although there are all these thoughts and meanings behind the concept of the benchmark, it is also just a public bench, to sit on. The same goes for the Namebag and even maybe for the Noise Collector, as it is just a microphone.

Another issue I can conclude is that it won't reach a group of people that has distanced from the public, who have taken on a lifestyle where public appearance is not a necessity or possibility. As the environment of the concepts are the public and not the home, people will only encounter them in the public. Except the concept of Noise Collecting Culture, which has a private aspect as well: the website.

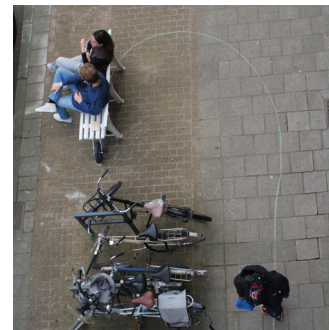
Recommendations

A brief for further development of the designs.

To improve the designs, I state a few recommendations, further design research activities, or concrete proposals. These recommendations give directions for validating, realising and enhancing the 3 concepts, so they are quite concrete. Figure 72 shows the list of recommendations of each concept, there are a few overlapping: testing in context, the texts, the formstudy, study of misuses and the production. The testing in context is one of the most important recommendations, to validate the concepts and learn about possible (mis)uses. Based on the analysis of people's behaviour, different forms can be explored and the explanatory texts can be adjusted.



content



Testing in context
Texts

- Formstudy**
- Study of (mis)uses**
- Production**

- Broadcasting
- Stereo
- Moving
- Privacy and saving records

Testing in context
Texts

- Formstudy**
- Study of (mis)uses**
- Production**

- Deposit system
- Partners

Testing in context
Texts

- Formstudy**
- Study of (mis)uses**
- Production**

- Compositions
- Direction to chalk line
- Match colour of chalk and bench
- Vandalism
- Restrictions

Figure 72. examples of mobile street furniture

For the concept of Noise Collecting Culture the behaviour of people is the most important aspect of improvement. How can Noise Collecting Culture best address people's awareness about receptiveness in the public. What will people say or do with the possibility to broadcast sound and how could the form of the Noise Collector stimulate non harmful behaviour? On the basis of the study of behaviour, iterations can be made about the form of the Noise Collector. The distinctiveness or inconspicuousness of the form in the context. The realisation of the live broadcast and the quality of sound are two other matters of further development.

Namebag is dependent on the collection of plastic bags, the production of the print on the plastic bags, and the monitoring of the quality. For the collection of bags it could be possible to look for partners who now recycle plastic bags, like Albert Heijn, Jumbo or Picnic. The concerns of distribution are hygiene and quality, therefore for further development the production of the Namebags should incorporate a test on these aspects and distribution partners should not be sought in sectors like food or medicine, product shops are more suitable for the distribution of the Namebag.

The biggest concern for this concept is the obstructions or chaos it can create in public space. Through a study of uses and observations of behaviour the designs can be adjusted to stimulate a more safe behaviour. Next to this a study on possible compositions could help the development and choices of public objects, what adds meaning and what not? Another recommendation I make is to make the design more vandal-resistant. The Benchmark stood the last weeks in front of my house, locked to the bicycle parking, and the sign on the bench got stolen. I don't know the intentions of the thief, but the result is a bench without an explanation.

content

Essay | An Attempt on Designing

Between ethics and epistemology

With the following words I want to attempt to say something about how I want to design or what choices I have and have experienced in designing. In this essay I lay down my thoughts, for you, or anyone to pick them up again and to think them differently. This piece of text is exactly an essay, as essay means attempt or try. I will try to write down my ideas and examine my experience. My contemplations are all about some kind of relationship between the designer and someone/thing else. And about the power of creation, the way I experience this power, how to handle it, and the effects of it in the world.

Design and Otherness

Otherness is that, what is different from myself, it is unknown and can never become known. Otherness is the other perspective, we can never look at something from exactly the same perspective because we can never be in the exact same position. You and I can put our heads together and come close or we can switch spots, but we can never see the exact other perspective at the exact same time. The consequence of the Other that I might be able to understand the Other but I can never know them or their interpretation. In design, we sometimes attempt to empathise with the user, or we try to understand their needs and desires. We try to know the user, know the Other. But we try the impossible, the Other can never become known, or that what we internalise is no longer Other. As Levinas, the originator of the Other puts it:

If one could possess, grasp, and know the other it would not be other.

Possessing knowing and grasping are synonyms of power.

I wonder if designers are convinced of the ability to know otherness? Or are we secretly examining ourselves and call it 'the user'? Are we internalising elements of the Other and concluding that we're not that different? I would appeal for more honesty in stating intentions and relationships to 'users' and others. Thomas Dudkiewics states his relationship like this:

I always make things that I think are beautiful or fun, and I secretly believe that I am not that special or different from other people, so I assume that others might like it too.

I think this is a humble assumption, as it leaves the Other be other, accepting that we cannot grasp the desires, needs or likes of the Other. I feel reluctant to write it, but I wonder if it is ignorance about how a certain disrespect or illusion of power emanates from stating that we know the Others' needs? Disregarding the other as someone that can be known or reducing them to a user, part of a target group. When designing I do feel the obligation to justify my choices and designs in light of the needs of the user, but I do hope that design can move away from the focus on internalising the Other towards curiosity, acceptance and openness towards the Other. Instead of aiming for empathy, feel appreciation towards the Other, because it is exactly them who we owe our *raison d'être* to. It could be that I am taking a moral stance but I am cautious with my judgement, as I am just trying to put my relationship to otherness to words, as a designer and a person. By all means the relation between the designer and the other is about ethics, whether we approach it with empathy or with diversity, we talk about power and responsibility and how to handle it appropriately.

Where do ideas come from - engage in the real world or disengage

Design balances between the real world, what is happening now and what we want to happen, imagination, the creation of something new. How do we realise a new state of things, create designs. The topic of imagination and where it comes from has been up for debate since Plato, if not earlier, and I will not be able to shed new light on this debate. The concern in designing is that it deals with ideation, conceptualisation whether ideas or creativity come from engagement in the real world or from some *place beyond heaven* as Plato describes. The question arises: to create ideas, should I engage or disengage in the real world? How do I relate to my environment? How do I balance my perception and imagination? I am not going mad, I can still see the difference between real and imagined. But I do have a hard time balancing how engaged I am. On the one hand I feel that a certain distance helps to take a more objective position and maybe abstract from the now, to be able to focus on the new, the imagined, the not yet existing. Arendt describes:

Private conditions condition us; imagination and reflection enable us to liberate ourselves from them and to attain that relative impartiality that is the specific virtue of judgement.

For me this defines imagination and judgement, two very essential qualities of designers, to be disengaged from our private conditions, from our environment. The value of disengaging from our private conditions lay in the morality of designing. Because the interventions and designs bind designers to their responsibility, I feel that I need this impartiality, to justify my creations. However, I can never totally disconnect from my position and environment.

On the other hand Arendt also defends a great appreciation for our environment, the world of appearances because it is filled with diversity and uniqueness. *Plurality is the law of the earth* she says.

Exactly our wonderful environment is what makes us imagine, as our conceptualisations all originated once from “real” things in the world. My ideas and imagination are distillations from my environment and my experiences. Arendt talks about a desensitisation process, through which we distill our thoughts from the world of appearances. Thought is concerned with things that are absent. With everything I engage in, everything new I experience, I am able to desensitise something new. Distil new mental representations and essentialise new thoughts. I would like to link it to the Other; encountering the Other, through their other perspective, brings newness and the possibility to enlarge my own perspective.

These thoughts have not answered how to balance a (dis)engaging from or in the world. I think what unfolds is that my connection to the world and my environment is essential to my thinking and imagining as is my abstraction from my position and preconceptions, when designing, when judging, when creating and when engaging. And when engaging, let my position and preconceptions be flooded with impressions, experiences and newconceptions of our world.

Designer's identity - the person, the expert

Not only my position or environment is entangled with the way I design, also my identity, my interest and perception of beauty. Reading my previous thoughts almost makes me hesitant to start designing. What is the leeway I have to try out, to create, to fail? How can I begin without excluding other perspectives, how can I judge without room for my own taste? It concerns the balance between the person and the expert, intuition and reason. Creation is only possible by trial, at least that is what I experience, and trial relies heavily on intuition. The expert can make perfectly justified and argued decisions, but the person can have a hunch about something, a desire to try it out. While design is very much a political matter (as I hope I have explained before), the activity of creation is not. The paradox is that when designing I have to manoeuvre all these values, opinions and political standpoints but when making I have the feeling I almost throw these overboard and focus on the creation, the making, the trying out. The person, with preferences and desires and the expert can then reunite and critique the creation. The paradox is puzzling but everytime I allow my intuition to speak I feel oddly hopeful about human nature and our ability to judge.

A direction dilemma - co creation or expert design

Another concern of the design expertise is direction. Who is directing the design process, why and who makes the decisions. In my graduation this has not been a big issue, as I initiated it and there are no other stakeholders, except maybe from the people I requested help from. I directed my own decisions and process, of course influenced by everything I encountered on the way. Though even in this process I felt unsure, is it just to make decisions on my own, when or how or who should I involve? It is a democratic dilemma. And reminds me of the question: am I in favour of referendums? Even if the people don't

know anything about the topics they decide on? Is the decision just, if more people were able to give their opinion? And how democratic is a referendum, when, say, 20 percent of the people participate? And 60 percent? And when the decision is sort of, actually, sorry, already made? And when the people do not have a fair chance in knowing the nuances of the decision? Do I want to democratically design or do I believe in the enlightened design dictator? I don't know, but I do know that I want to be accountable for my decisions and my designs, also when other people co-created them. Co-creation is not an excuse to make a decision neither is it a means of participation. It is a way to democratise design. I think it is plausible that anyone can design, but not everyone is an expert designer. I am definitely not sure if I am, or will be. But I believe that some expert designers are able to create newness, desirable newness, maybe without a very democratic process.

The plurality of truth

As I said, and repeated before, we can never have truly the same perspective. I hope I have explained my contemplations of the ethical implications for designing, but I have one other concern about this plurality of perspectives. It might be a postmodernist reflection, that when we do not appreciate this plurality, it might not be possible to take an ethical stance, let alone to create. What if my truth starts miles away from yours? It worries me personally, politically, but as a designer, it concerns me because designing is exactly involved with the world around us, the things that endure all these perspectives. And I am hopeful that design can bridge them, but it might be a hard task to find a starting point. If we take for instance the opposition in perspectives about gender and sexes, whether gender and sex are fixed or fluid. All these perspectives result in many versions of the truth. When acknowledging all these truths, where to start designing? Epistemology becomes ethical. And I am lost for words.

It is not necessary to accept everything as true, one must only accept it as necessary.'

- Franz Kafka, The Trial.

Conclusion

This project revolves around exploring the future of home and grasping that exploration in a design, at the same time I question how I approach this exploration and designing. The Vision in Product method is the base for this approach. By integrating knowledge and ideas from other disciplines I interpret the method and experiment with it, with the goal to encompass designers in relying on their values and incorporating other perspectives in the process. My interpretation of the method is shown in figure 73, proceeding from frame to frame. The experimentation resulted in two additional steps in the process: stating one's preconceptions and defending the mission statement for other entities: Gaia, The Other and The Things. I evaluated the experiments by testing with students and putting them to practise myself. The two experiments succeeded in intervening in the students, and my own thought process and helped to bring other (non-human) perspectives to the table. The objects supporting these experiments, purple tape and namecards representing Gaia, The Other and The Things added to the embodiment and experience of the process.

The exploration of the future of home resulted in a framework from which 16 home conditions emerged. These describe conditions of home to which we have to relate in the future. These descriptions function as 16 starting points for designing interventions. I choose one of these 16 to engage in and design for. The chosen condition is characterised by a lonely and exclusive home through which public space is emptied. I formulated a mission statement, a reaction to this home condition, to aim for desired change. This mission statement describes a balance between the public and the private. I created 3 concepts that in some way restore this balance: Noise Collecting Culture, Namebag and The Mirroring Public. These concepts are first of all means to provoke thought about the possibilities of publicness and probes to reflect on how we want to be public and what we want for the public.

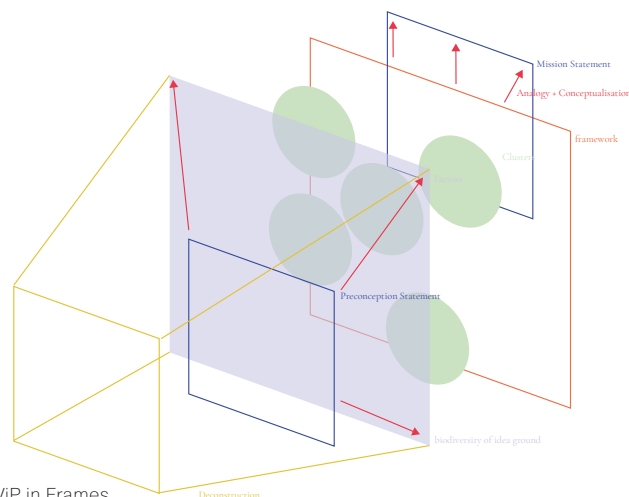


Figure 73. ViP in Frames

Personal Reflection

The concept of home, a combination of words I have written down more than a hundred times. A combination of words that still means something elusive, but familiar. A combination of words to which I now connect an enormous amount of other meanings. I still am amazed by every new piece of information I find about our past and future understanding of home and sometimes regret that I did not find that piece of information before. But I think I am able to say that I achieved a certain level of understanding of home and its endless meanings and through my concepts bridged the abstraction of this subject and the concreteness of the designs.

I never would have thought to find myself, in the last month of my time at IDE, for the first time in the PMB, the workshop. But this is what has happened. To realise my concepts I wanted to make them, to have the possibility to put them into their context of use, and this required some serious making. I welded a wheel to a bench, I glued wood together, and I used the angle grinder to cut the handles from a wok pan. With the help from the wonderful people of the workshop, I was surprised by the end results. I didn't consider myself much of a maker but succeeded in materialising the ideas.

However for me a question remains, what is the value of this work? More than once people mentioned the word artistic or speculative in describing this project and I am unsure how I relate to these terms. Speculative design, how Dunne and Raby (2013) describe it, unlocks people's imagination to see alternatives and constructs compasses for new values and dimensions in all levels of society. And maybe this is exactly what my concepts do, however I am sceptical of design with the mere function of opening up possibilities or new ways of imagining, often ending up in museums. Design should also be something that touches people in their everyday life. Luckily we can learn from Aristotle: making is knowing. Human knowledge expands by the creation of every new design: therefore making- both art and

technology—is a legitimate subject of study (Wang, 2013). As reassuring as that sounds, I hope and secretly think that my concepts embrace a certain degree of simplicity and therefore have the potential to also be utilitarian objects.

One crucial next step of this project would have been to test the concepts in their context, observe people's behaviour and conclude with improvements. Although I am fairly happy with the endresults, I could have taken this project to a next level. I knew before that I am not the best tester, I tend to think more than do. However I did do a lot in this project, facilitating the workshops, creating the prototypes and connecting with people from other disciplines. The fear of exposing my concepts to the streets, to passengers with their harsh opinions withheld me. During the filming day I was surprised by the positive reactions and this experience makes me regret not testing my concepts in their context.

By questioning the method during this project I was able to question and learn about my own way of designing. The greatest insight I got was when I wrote the essay. I believe that I cannot judge what is a more desirable future for other people, but I also believe that people in essence are not that different. I learned that the designs I make are often an invitation. The concepts tempt people to do something, which I consider in line with Rorty's philosophy; that we can only tempt rather than convince people to take on a certain perspective (van Vliet, May 12, 2022). Rorty identifies literature and stories as a great way to tempt people, but I think and learned that designs have just as much potential.

Finally I want to note that I learned a lot through connecting with other people, from very different backgrounds. Through their enthusiasm and willingness to take the time to explain their perspective and share their knowledge. It has become quite a philosophical project and looking back this was one of the goals I had from the start, integrating philosophy and design.

Epilogue

Odysseus, the man whose name is maybe better known as odyssey, a noun describing a long adventurous journey often in search of home, overcame numerous obstacles before returning to Ithaca, his homeland. He was often praised for his metis, his ability to adapt successfully to his challenging and changing environment and his often deceptive people skills. Metis is a form of knowledge that can only come from practical experience and is hard to teach without engaging in the activity itself. And while Odysseus only returns home at the end of Homer's poem, it seems as though he is at home in every new situation he encounters.

This seems to be a paradox, but what we can maybe learn from Odysseus is an appreciation and attentiveness for our environment, not only our home, and a belief that the people in that environment might not be so different.

Only by engaging in designing, I have learned how to design, and it is the knowledge I gain from the environment I find myself in, that makes me the designer I am.



Figure 74. A still of 2001: A Space Odyssey by Stanley Kubric

References

A

- Agamben, G. (2000). Means without end: Notes on politics (Vol. 20). U of Minnesota Press.
- Albrecht, G., Sartore, G. M., Connor, L., Higginbotham, N., Freeman, S., Kelly, B., ... & Pollard, G. (2007). Solastalgia: the distress caused by environmental change. *Australasian psychiatry*, 15(sup1), S95-S98.
- Antrop, M. (2005). Why landscapes of the past are important for the future. *Landscape and urban planning*, 70(1-2), 21-34.
- Arendt, H. (1981). *The life of the mind: The groundbreaking investigation on how we think*. HMH.
- Arendt, H. (2013). *The human condition*. University of Chicago press.
- Arendt, H. & de Schutter, D. (2018) *Denken. Het leven van de geest*. Klement.

B

- Biesta, G. & Bohlmeijer, L. (2018, September). Lex Bohlmeijer - ingesprek met Gert Biesta. Goede gesprekken. De correspondent. <https://soundcloud.com/de-correspondent/biesta-edit>
- Binder, J., Zagefka, H., Brown, R., Funke, F., Kessler, T., Mummendey, A., ... & Leyens, J. P. (2009). Does contact reduce prejudice or does prejudice reduce contact? A longitudinal test of the contact hypothesis among majority and minority groups in three European countries. *Journal of personality and social psychology*, 96(4), 843.
- Bloem, J.C. (1945) *De Dapperstraat. Domweg gelukkig, in de Dapperstraat* (pp. 68). Uitgeverij Bakker
- Booker, C. (2004). *The seven basic plots: Why we tell stories*. A&C Black.
- Brennen, T. (2000). On the meaning of personal names: A view from cognitive psychology. *Names*, 48(2), 139-146.

C

- Carmona, M. (2019). Principles for public space design, planning to do better. *Urban Design International*, 24, 47-59.
- Clarke, A. J. (2021). The aesthetics of social aspiration. In *Home possessions* (pp. 23-45). Routledge.

D

- DAZED, SPACE10 (2022) IMPERMACULTURE, youth and the future of living.
- De Montjoye, Y. A., Hidalgo, C. A., Verleysen, M., & Blondel, V. D. (2013). Unique in the crowd: The privacy bounds of human mobility. *Scientific reports*, 3(1), 1-5.
- Després, C. (1991). The meaning of home: Literature review and directions for future research and theoretical development. *Journal of architectural and Planning Research*, 96-115.
- D'ignazio, C., & Klein, L. F. (2020). *Data feminism*. MIT press.
- Dion, K. L. (1983). Names, identity, and self. *Names*, 31(4), 245-257.
- Discover Your Values (2023, Feb, 2) Personal Value Assessment. Discover Your Values <https://www.discoveryourvalues.com/>
- Doukas, C., Metsis, V., Becker, E., Le, Z., Makedon, F., & Maglogiannis, I. (2011). Digital cities of the future: Extending@ home assistive technologies for the elderly and the disabled. *Telematics and Informatics*, 28(3), 176-190.
- Dunne, A., & Raby, F. (2013). *Speculative everything: design, fiction, and social dreaming*. MIT press.

E

- d'Entrèves, M. P. (2006). 'To Think Representatively': Arendt on Judgment and the Imagination. *Philosophical papers*, 35(3), 367-385.

F

Fried, M. (2018). Grieving for a lost home. In *Social psychiatry* (pp. 335-359). Routledge.

G

Gabrys, J. (2014). Programming environments: Environmentality and citizen sensing in the smart city. *Environment and planning D: Society and space*, 32(1), 30-48.

García Ruiz, A., & South, N. (2019). Surrounded by sound: Noise, rights and environments. *Crime, Media, Culture*, 15(1), 125-141.

Gauntlett, D. (2013). *Making is connecting*. John Wiley & Sons.

Giudici, D., & Boccagni, P. (2022). Exposing the private, engaging in the public. Asylum seekers, intimate publics and normative performances of public participation. *Environment and Planning D: Society and Space*, 02637758221136561. *Review of Organizational Psychology and Organizational Behavior*, 1(1), 361-388.

H

Haraway, D. J. (2016). *Staying with the trouble: Making kin in the Chthulucene*. Duke University Press.

Haraway, D. J. (2013). *When species meet* (Vol. 3). U of Minnesota Press.

Hekkert, P. P. M., & Van Dijk, M. B. (2011). *Vision in design-A guidebook for innovators*. BIS publishers.

Higgins, E. T., & Kruglanski, A. W. (Eds.). (1996). *Social psychology: Handbook of basic principles*. The Guilford Press.

Hochstenbach, C. (2022). *Uitgewoond. Waarom het hoog tijd is voor een nieuwe woonpolitiek*. Das Mag Uitgeverij.

Hoexum, P. (2019). *Thuis Filosofische verkenning van het alledaagse*. Augustus.

Homerus & Dros, I. (2006) *Odyssea, de reizen van Odysseus*. Singel.

Horrigan-Kelly, M., Millar, M., & Dowling, M. (2016). Understanding the key tenets of Heidegger's philosophy for interpretive phenomenological research. *International Journal of Qualitative Methods*, 15(1), 1609406916680634.

Humphry, J., Maalsen, S., Gangneux, J., Chesher, C., Hanchard, M., Joss, S., ... & Wessels, B. (2022). The design and public imaginaries of smart street furniture.

I

Icke, R. (writer & director). *Adaptation of (2021,00,00) De Dokter adaptation of Professor Bernhardt of Arthur Schnitzler (1912)*. Live performance at ITA.

Immergluck, D., & Balan, T. (2018). Sustainable for whom? Green urban development, environmental gentrification, and the Atlanta Beltline. *Urban geography*, 39(4), 546-562.

Intille, S. S. (2002). Designing a home of the future. *IEEE pervasive computing*, 1(2), 76-82.

K

Kafka, F. (2020). *Het Proces*. Salamander.

Kagan, S. (2018). *Normative ethics*. Routledge.

Kagitcibasi, C. (2005). Autonomy and relatedness in cultural context: Implications for self and family. *Journal of cross-cultural psychology*, 36(4), 403-422.

Kajava, M. (2004). Hestia hearth, goddess, and cult. *Harvard Studies in Classical Philology*, 102, 1-20.

Kattago, S. (2012). How common is our common world? Hannah Arendt and the rise of the social. *Problemos*, (81), 98-108.

Kirova, A. (2016). Phenomenology of inclusion, belonging, and language. *Encyclopedia of educational philosophy and theory*, 1-5.

L

Lähdesmäki, T., Saresma, T., Hiltunen, K., Jäntti, S., Säskilähti, N., Vallius, A., & Ahvenjärvi, K. (2016). Fluidity and flexibility of "belonging" Uses of the concept in contemporary research. *Acta Sociologica*, 59(3), 233-24

Lauzon, C. (2017). *The unmaking of home in contemporary art*. University of Toronto Press.

Latour, B. (1992). Where are the missing masses? The sociology of a few mundane artifacts. *Shaping technology/building society: Studies in sociotechnical change*, 1, 225-258.)

Latour, B. (2020). *Het parlement van de dingen: Over Gaia en de representatie van niet-mensen*. Boom filosofie.

Lauzon, C. (2017). *The unmaking of home in contemporary art*. University of Toronto Press.)

Leh, S. K. (2007, July). Preconceptions: A concept analysis for nursing. In *Nursing Forum* (Vol. 42, No. 3, pp. 109-122). Malden, USA: Blackwell Publishing Inc.

Levinas, E. (1987). *Time and the other and additional essays*

Levitan, D. (2019). The art of living in transitoriness: Strategies of families in repeated geographical mobility. *Integrative Psychological and Behavioral Science*, 53(2), 258-282.

Llewellyn, B. (2022). *Object label*. Dutch Design Week, Eindhoven.

Lordoğlu, C. (2022). Multiple homes, emotions, selves: home narratives of women who abandoned unhappy homes in Istanbul. *Gender, Place & Culture*, 1-20.

Lovelock, J. (2016). *Gaia: A new look at life on earth*. Oxford University Press.)

M

Marino, S. (2015). Making space, making place: Digital togetherness and the redefinition of migrant identities online. *Social Media+ Society*, 1(2), 2056305115622479.

Märtsin, M. (2019). Home, Adventure and Belonging. In *Identity Development in the Lifecourse* (pp. 83-104). Palgrave Macmillan, Cham.

Marusek, S. (2020). Parking policy: The socio-legal architecture of parking bays in American cities. *Land Use Policy*, 91, 103931

van de Merbel, K (producer) van Hattum, R (director) (2022) *Tegenlicht, welkom in het Symbiosceen*, VPRO

Métais, F., & Villalobos, M. (2022). Levinas' Otherness: An Ethical Dimension for Enactive Sociality. *Topoi*, 41(2), 327-339.

Miller, D. (Ed.). (2021). *Home possessions: material culture behind closed doors*. Routledge.

N

Nassar, M. A., Luxford, L., Cole, P., Oatley, G., & Koutsakis, P. (2019). The current and future role of smart street furniture in smart cities. *IEEE Communications Magazine*, 57(6), 68-73.

P

Papanek, V., & Fuller, R. B. (1972). *Design for the real world*.

Petridou, E. (2021). The taste of home. In *Home possessions* (pp. 87-104). Routledge.

Pinker, S. (2018) [How To Academy Mindset] (2018, feb, 18) Stephen Fry & Steven Pinker on the Enlightenment Today. YouTube <https://www.youtube.com/watch?v=8aT61w3Q6vI>

Pinto-Rodrigues, A. (2022, August 4): 'Walking' forest of 1,000 trees transforms Dutch city. The Guardian <https://www.theguardian.com/environment/2022/aug/04/walking-forest-of-1000-trees-transforms-dutch-city-aoe>

Plato & Bartelink, G.J.M. (2010) *Phaedrus: Plato dialogen*. Spectrum.

R

Räisä, T. (2022). Family relations. *Mediatization of Emotional Life*.

Ralph, D., & Staeheli, L. A. (2011). Home and migration: Mobilities, belongings and identities. *Geography compass*, 5(7), 517-530.

Rowles, G. D., Oswald, F., & Hunter, E. G. (2003). Interior living environments in old age. *Annual review of gerontology and geriatrics*, 23(1), 167-194.

Rhodes, L. (Producer), & Orłowski, J. (Director). (2020). *The social dilemma* [Video file]. Retrieved from <https://www.netflix.com>

Rybczynski, W. (1986). *Home: A short history of an idea* (Vol. 10). New York: Penguin.

S

Schwartz, B. (2004, January). *The paradox of choice: Why more is less*. New York: Ecco.

Schwartz, S. H. (2006). *Basic human values: An overview*.

Scott, J. C. (1998). *Seeing like a state: How certain schemes to improve the human condition have failed*. Yale University Press.

Shakespeare, William, 1564-1616. (2000). *Romeo and Juliet, 1597*. Oxford :published for the Malone Society by Oxford University Press,

Slater, T. (2009). Missing Marcuse: On gentrification and displacement. *City*, 13(2-3), 292-311.

Sloterdijk, P. (2009) *Talking to Myself about the Poetics of Space*. No. 30 / (Sustainability) + Pleasure, Vol. I: Culture and Architecture.

Somerville, P. (1997). The social construction of home. *Journal of architectural and planning research*, 226-245.

Suk, J. (2009). *At home in the law: How the domestic violence revolution is transforming privacy*. Yale University Press.

T

Therborn, G. (1999). *The ideology of power and the power of ideology* (Vol. 24). Verso.

van Tilburg, M. A. (2005). The psychological context of homesickness. *Psychological aspects of geographical moves: Homesickness and acculturation stress*, 35-48.

Tromp, N., & Hekkert, P. (2017). The hidden influence of design. In *Design for Behaviour Change* (pp. 138-149). Routledge.

Tucker, A. (1994). In search of home. *Journal of applied philosophy*, 11(2), 181-187.

Tuthill, J. C., & Azim, E. (2018). Proprioception. *Current Biology*, 28(5), R194-R203.

U

Urry, J. (2002). Mobility and proximity. *Sociology*, 36(2), 255-274.

V

Verbeek, P.P. (Host) (2021, may 27) Bruno Latour. In *Podcast Filosofie*. Centre Erasme.

Verganti, R. (2008). Design, meanings, and radical innovation: A metamodel and a research agenda. *Journal of product innovation management*, 25(5), 436-456.

Viik, T. (2011). Human spatiality: a cultural phenomenology of landscapes and places. *Problemata*, 79, 103-114.

van Vliet, D. (Host) (2022, may 12) Richard Rorty. In *Podcast Filosofie*. Centre Erasme.

Vosniadou, S. (2012). Reframing the classical approach to conceptual change: Preconceptions, misconceptions and synthetic models. In *Second international handbook of science education* (pp. 119-130). Springer, Dordrecht.

W

Waelbers, K., & Dorstewitz, P. (2014). Ethics in actor networks, or: What Latour could Learn from Darwin and Dewey. *Science and engineering ethics*, 20(1), 23-40.)

X

Xue, H., & Desmet, P. M. (2019). Researcher introspection for experience-driven design research. *Design Studies*, 63, 37-64.

